

THE

ARTIST'S PORTFOLIO;

CONTAINING

ELABORATE ENGRAVINGS

OF THE

PRINCIPAL PRODUCTIONS OF THE DIFFERENT

Schools of Painting,

AND THE MOST INTERESTING REMAINS OF

ANCIENT SCULPTURE:

WITH HISTORICAL DESCRIPTIVE AND BIOGRAPHICAL NOTICES

VOL. I.

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TO SOFTER THE ZEAL OF THE ARTS, AND TO THE WORKS OF THE MIND

LONDON

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P R E F A C E.

THE Work which we now lay before the Public, contains representations of many of the most celebrated Paintings found in Europe, as well as the most valuable remains of the sister art which have been transmitted from ancient times. The series of Plates composing it is of great extent, and they are executed in the most skilful and elaborate manner by the best artists that could be obtained in France. The favourable circumstances under which we have been enabled to reprint them in their present form, and the general nature of the publication now presented to the lovers of the Fine Arts, a very few words will be sufficient to explain.

It is well known that Napoleon Buonaparte, during his successful career, used every exertion to form a Gallery of Pictures in Paris, and that the assemblage which he brought together in the Louvre, soon surpassed, in value and extent, every thing of that kind that had previously been witnessed. The account of the plans taken to amass and preserve this unparalleled collection, forms a curious and interesting episode in the history of Napoleon's life. Amidst the din of war, and the progress of operations which decided the fate of nations, this object was never overlooked, and the surrender of pictures and statues was often made an indispensable condition in treaties which affected the lives and welfare of thousands. Certainly an equal number of these invaluable objects could not have been obtained by any other method than that adopted by Napoleon, and that method, as obviously, could never have been carried into effect, except under the peculiar combination of circumstances which then happened to exist. The works of the great masters are regarded as reflecting honour on the country which gave them birth, and to alienate or dispose of them as ordinary commodities of marketable value, is considered little short of national degradation. But Napoleon had no desire to purchase them, even if that had been practicable, the fortune of war had placed them completely within his reach. The steps of his victorious armies were attended by crowds of commissioners, artists, and savans, whose business it was to select what was most valuable, and Europe witnessed, with equal surprise and indignation, the appropriation of a species of property which the established usages of modern warfare had hitherto held sacred. The different Italian campaigns transferred to the French the best productions of the mother country of modern art, every Gallery of importance was laid under contribution, the delivery of such as were public property, was expressly stipulated in treaties for peace, and the violation of all the principles of international law, was a consideration little likely to prevent the victorious general from seizing whatever suited his purposes in the possession of private individuals. A similar system was acted upon in every subsequent campaign made by the French, and their invasions extended to almost every country where the arts had flourished. The collection formed by such means was necessarily of great extent, and its value was such as scarcely to admit of calculation. In making these unusual exactions, it is probable that Napoleon acted at first under instructions from the Directory, and these were too much in unison with his own schemes of policy, to be afterwards abandoned when he had the liberty of choice. They enabled him to present continual trophies of his victories to the eyes of the French nation,—to evince the advantages of military greatness,—

and to raise a continual cloud of incense to the national vanity: they supplied one of the means by which his consummate genius "welded at will the fierce democracy," whose authority was paramount at the outset of his career, and long continued too formidable not to be conciliated. It may, at the same time, be admitted, that he was actuated by a real desire to improve the arts in his own country. When the duke of Modena offered £80,000 to redeem the celebrated St Jerome of Correggio, and Buonaparte's generals urged him to prefer the money "No," said he, "the duke's two millions of francs would soon be spent, but his Correggio will remain for ages to adorn Paris, and inspire the arts of France."

This prophecy, as is well known, was not destined to be fulfilled. When the allied armies entered Paris in 1814, the collection was immediately dispersed, and the pictures and statues restored to their original owners from whom they had been so violently abstracted. While in the possession of the French, they formed a Gallery in the National Museum, distinguished by the name of "MUSÉE DE NAPOLEON." This magnificent collection now exists only in the recollection of those who had the good fortune to visit it, and in the works that have been published regarding it. Of the latter, one of the most valuable is the *MUSÉE DE FRANCE*, which comprises engravings and descriptions of all the pictures which it contained. It is necessarily of great extent, consisting of ten volumes, and cannot be purchased except for a considerable sum. It has always been highly commended, both for the beauty of the engravings, and the descriptive and critical notices which accompany them.

The entire series of copper plates engraved for the *MUSÉE DE FRANCE*, having come into the possession of the Proprietors of the present Work, they conceived that they would be rendering an acceptable service both to Artists and to the Public, by issuing it from the press in a periodical form, in an entirely English dress, and at the lowest practicable price, so as to make it accessible to all.

But, although the present Work essentially approaches to a republication, in a different language, of the *Musée de France*, the very considerable alterations and improvements which have been made, both in the appearance of the plates and the character of the text, are sufficiently numerous and important to justify, or rather to necessitate us, after the explanation given, to distinguish it by a new name. Part of the original text, become irrelevant by a change of circumstances since it was written, has been entirely omitted, while there have been incorporated with the portion retained BIOGRAPHICAL SKETCHES, NOTICES OF THE PLACES FROM WHICH THE PICTURES WERE TAKEN, OR IN WHICH THEY ARE NOW FOUND, TOGETHER WITH OCCASIONAL CRITICAL REMARKS DERIVED FROM THE WORKS OF ENGLISH ARTISTS AND AMATEURS.

In introducing these changes, we have been influenced by a desire to adapt the Work more to the taste of an English reader, and to furnish a greater variety of useful and interesting intelligence regarding Painters and their works. It will be found to contain nearly all the great names which have adorned the different Schools, and accurate delineations of their most important productions. While, therefore, the "ARTIST'S PORTFOLIO" is obviously calculated to form a useful Repertory to the professed Artist and Amateur, we trust that the lowness of the price—unparalleled in publications of this description—will bring it into the hands of many to whom works on the fine arts are often inaccessible, and render it instrumental in diffusing a taste for them more widely, by drawing the attention to productions which have received the almost undivided approbation of mankind.



ELEVATION ON THE CROSS

THE ARTIST'S PORTFOLIO,

&c. &c.

PLATE I.

The Elevation on the Cross

RUBENS (PETER PAUL)

PAINTED ON WOOD, HEIGHT, TWELVE FEET ELEVEN INCHES,
BREADTH, TEN FEET ONE INCH *

WE shall hereafter find a more convenient opportunity, in the progress of this work, for presenting to our readers an account of the life and principal works of this great artist, the founder of the Flemish School of Painting, whose name is familiar to all. But as it is of importance to keep in mind the chronological order in which the great masters flourished, it may be here simply mentioned that he was born in 1577, and died in 1640.

The magnificent painting represented on the adjoining plate is one of his early productions. It was executed immediately after his return from Italy, under the impulse which his genius had received from contemplating the compositions of Michael Angelo and Titoretto. It is one of the first fruits of his study and observation which his prolific and

matchless pencil presented to his country, and which enriched the arts to a degree scarcely equalled by the productions of any other painter.

The honourable competency which this great painter enjoyed, and his connexion by birth with the first families of the town of Antwerp, in which his father acted as sheriff, necessarily put him on a footing of intimacy with the magistrates of that city, and this circumstance, combined with the intimate friendship which existed between him and the burgomaster Rocoeks, caused him to be employed by the heads of religious bodies and others in executing paintings for the decoration of their churches.

This concurrence of circumstances may, therefore, be supposed to have procured him the honour of being elected, although he was then but little known in preference to many other painters at that time enjoying a high reputation at Antwerp, to execute a painting for the high altar of the parish church of St Walburge, one of the most ancient in that city.

In this undertaking, which may be regarded as his first trial in his native country, Rubens wished to distinguish himself by the grandeur of his forms, and the vigour of his execution. In these two respects, he has succeeded; but being obliged to choose his models from his own countrymen, he has been unable to impart to them the noble and elegant proportions which are continually presented to the observation of Italian painters. His figures assume that roundness,

* Considerable disparity is observable in the accounts given by different authors of the dimensions of paintings. This has chiefly arisen from not adverting sufficiently to the different standards employed in different countries. Throughout the following work the dimensions are given in French measure according to which a foot corresponds to twelve inches and three quarters English. A line is the twelfth part of a French foot.

of form which is characteristic of the inhabitants of the Low Countries. In the spirit of a great painter, however, he has infused such an energy into these executioners, their motions are so true and their action so natural, that they really seem to move, and criticism is willingly silent respecting these cruel personages, which may perhaps be admitted to be of a somewhat ignoble character.

The dimensions of the present work render it impossible to give the entire composition of Rubens. Only the central portion is therefore represented, that which relates exclusively to the *Elevation on the Cross*. It is the moment when the executioners, after having attached Jesus to it, are exerting themselves to raise it perpendicularly. While two of them hold the foot of the cross, which they are fixing into a hole dug for the purpose, others are raising it by means of their arms and shoulders, and with the assistance of ropes. The ferocious eagerness they display at the task evinces the fanaticism by which they are instigated. They would show less zeal in the punishment of a malefactor, but Jesus having been represented to them as the enemy of their religion, their fury is excited to the utmost.

Such a degree of action pervades this scene that it inspires terror. Only one figure is tranquil, that of Christ. His eyes are raised to heaven imploring the pardon of his murderers. In this head, so sublime in the form and expression, Rubens has exhibited all his genius. Nothing can be more noble, or more afflicted, it is the entire resignation of the Just to the will of the Divinity.

Rubens may be justly blamed for having given too robust a form to our Saviour, an error which impairs the dignity of this figure. The agreeable forms of Apollo would have been more suitable, inasmuch as they would have produced a more striking contrast with those of the executioners and soldiers. This observation is the more just because it has occurred to the celebrated painter himself, and he has avoided the same fault in his paintings of the *Crucifixion* and the *Descent from the Cross*. It is likewise remarked that the colouring is not so delicate in this work as in the two others just alluded to, but if we consider that Rubens, when he painted it, had just arrived from Italy, and was at that time attached to the manner of Caravaggio and Tintoretto, and that from

a careful study of the beautiful frescoes of the latter he must have acquired this bold mode of execution, so little in accordance with the delightful demi tints which he subsequently employed with so much success,—we will admit the distinction that in this production he is more *Italian* than *Flemish*. Here his colours are thickly laid on, and even in some places, so to speak, appear in relief, particularly in the two accessory pieces which accompany this picture, and which represent on the one side *The Afflicted Family of Christ*, and on the other *Soldiers on horseback ordering the Punishment of the two Thieves*.

The extreme fulness observable in this composition indicates a young man full of fire, whose exalted mind feels the necessity of expressing all its conceptions. Fifteen years later he would perhaps have judged more accurately, but he might not then have given to it that masculine vigour which eminently distinguishes this work.

On the reverse of the two side pieces Rubens has painted two colossal figures, representing St Eloi and St Catherine, probably patrons of the parish of St Walborge, for which he painted *The Elevation of the Cross*. It was executed for the sum of 2600 florins, or 334l. In the year 1627 he retouched it, and introduced the Newfoundland dog now seen in the foreground. It was conveyed to France by Napoleon, and exhibited in the Louvre, but was restored to Antwerp at the period of general retribution in 1815. It may now be seen in the church of Notre-Dame, in that city.

PLATE II.

Portrait of a Man

TENIERS (DAVID THE YOUNGER)

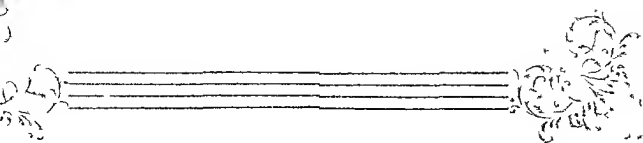
PAINTED ON WOOD, HEIGHT EIGHT INCHES BREADTH SIX INCHES

THE name of the individual represented by this portrait has not been preserved, and our researches to discover it have been vain, or have furnished only such vague and uncertain conjectures that it is unnecessary to relate them. It is more than probable that the figure is only a *pastiche*, which Teniers made after a beautiful portrait of the Dutch School. He has preserved all the spirit of the original, and yet his peculiar style can be recognised. In spite of his extreme

THE JUDGES



THE JUDGES



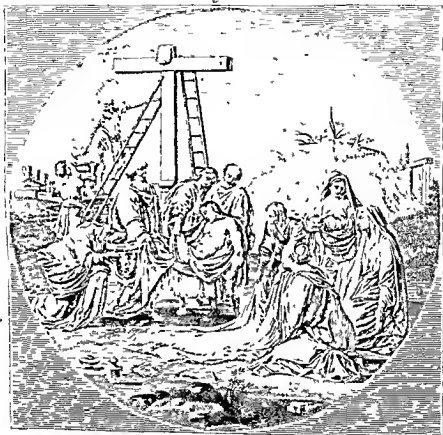
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Fig. 1.

LE SUEUR.



DES CHÊNES PRÈS D'UN CROIX.

facility in imitating the masters of different schools, it is impossible for him always to conceal himself from the eyes of skilful judges. His brilliant touch and silvery colouring are apt to betray him.

The paintings named *pastici* by the Italians are such as are executed under the condition that the artist must adhere to the design, mode of colouring, and general manner of another painter. Such productions were at one time in considerable request, and artists of original powers did not hesitate sometimes to undertake them. But *Temers* excelled all others in this department. His imitations of *Giacomo Bassan* and others are so perfect, that even the most skilful judges sometimes fail to distinguish them from the genuine productions of the artists after whose manner they are executed.

PLATE III

Bacchus, God of the Seasons

AS RELIEF

It is probable that this bas relief anciently formed the front of a sarcophagus. It represents *Bacchus*, considered as the emblem of the sun, and god of the seasons. He is mounted on a panther, and is pouring with his right hand some wine into a rhyton, held by a satyr bearing another. He is surrounded by the genii of the four seasons. The first on the left is *Winter*, holding a horn of plenty, and geese in his left hand. The second is *Spring*, having his hands filled with garlands, and his head ornamented with flowers. The third is *Summer*, his forehead crowned with ears of corn, and holding a reaper's sickle. The fourth represents *Autumn*, with the attributes of vintage and of the chase. The bottom is filled with figures and small genii in harmony with the subject. The child caressing with his little hand the hare held by *Autumn* is full of gentleness and grace.

The processions and rites of *Bacchus* have always formed a favourite subject of representation with ancient sculptors. The reason of this is obvious: the train and ministry of this favourite god afford more variety than those of any other divinity, the sacred instructors—the bearers and dispensers of wine and grapes—fauns and satyrs of different ages—dancing and mad *Bacchanals*, &c.

This work is to be esteemed for the beauty of its composition, its admirable execution, and perfect state of preservation. More punity, however, might be desired in the style. It appears to be a free repetition of some celebrated bas relief of antiquity, which has not reached our times. It has been engraved by *Pietro Santi* in the *Admiranda*.

This bas relief is about three French feet in height, and six feet six inches in width.

PLATE IV.

Flora—Statue

This statue of pentelic marble was discovered at *Tivoli*, in the excavations made at the *Villa Adriana*. *Pope Benoit XIV* caused it to be placed in the museum of the *Capitol*, from which circumstance the name of the *Capitoline Flora* has been bestowed on it.

The head of this figure is crowned with flowers, she also holds some in her left hand; and these circumstances have no doubt led antiquaries to discover in this figure a representation of the Goddess of *Spring*. It is possible also that it may be that of *Flora*, a lady celebrated for the affection she entertained for *Pompey the Great*. This individual had been painted by order of *Cecilius Metellus*, and her portrait was placed in the temple of *Castor and Pollux*. *Lactantius* pretends that she bequeathed her immense riches to the Roman people, on condition that her festival should be celebrated every year by public games, and that the senate, to increase their dignity, should enrol this *Flora* among the Gods. It is probable, however, that this author is mistaken, for the Romans learned the worship of *Flora* from the *Sabines*, who had themselves derived it from the *Greeks*.

PLATE V

The Descent from the Cross

LE SUEUR (EUSTACE)

PAINTED ON CANVASS HEIGHT FOUR FEET TWO INCHES
BREADTH FOUR FEET TWO INCHES

LE SUEUR, one of the most celebrated painters of the old French school, was born at *Paris* in 1617, and

died in 1655 His great excellence, and the style of his compositions, caused him to be named the Raphael of France His pictures are distinguished for the admirable distribution of their parts, the chaste and subdued dignity of the figures, and a certain propriety and quiet repose in which every object finds the appropriate place His most extensive work, which will be represented hereafter, is the Life of St Bruno, in a series of twenty two pictures, preserved in the Carthusian monastery at Paris His Paul preaching at Athens, and the picture represented on the adjoining plate, have likewise been greatly admired The *Descent from the Cross*, which has always been a favourite subject with great painters, having employed the pencil of Rubens, Juvenet, Tintoretto, &c, seems peculiarly adapted to the character of Le Sueur's genius The sensibility of his heart, his calm and habitual melancholy, and the philosophical cast of his mind, heightened by the injustice he had experienced from his contemporaries, all conspired to recommend it to his attention Certainly, if we regard this event with those divine associations which religious opinions impart to it, there is no other in which elevation of thought, warmth of feeling, and poetical amplification, can be so fully displayed, if we consider it only in its historical relations, there is no other more adapted to seriousness of ideas and dignity of emotion If we think of a God who deigned to submit to suffering in order to save the human race, is there any species of enthusiasm which we ought not to pardon in a painter? If we speak of a man only, what picture can be more pathetic than the last duties rendered by his friends, pupils, and relations, to a Sage who was put to death only for declaring truth to the world, whom men sacrificed only because he wished to render them better, and whose remains none were present to care for, except a few common people, and some timid women, although, not long before, the people ran in crowds to hear and applaud him in the temples, or to receive him in triumph at the entrance of cities? On the first supposition, it is the highest effort of divine compassion, on the second, it is the most striking example of human ingratitude In whatever light therefore the subject is taken up by the painter, he ought to be conscious of his own power to make us recognise in the actors of this tragical scene, either

the first chosen of the Divinity, or the chief among the children of men

The last manner of regarding this subject seems to be that chosen by Le Sueur it was best suited to his character and the nature of his fine talents He had no ambition of exciting astonishment by extraordinary contrast, and a theatrical arrangement of his groups, or by those methods of composition which aim more at effect than truth Simplicity was his idol, nature his model, antiquity his study If his great art was to interpret with as much precision as spirit the different affections of the heart in the individuals introduced into his scenes, he never forgot that all the different shades of these affections often opposed to each other, should be made to concur in the general expression This is what gives to all his works that irresistible attraction which holds the spectator, so to speak, as under a charm It is by this powerful attraction which pervades his composition that he approaches Raphael, to whom he may be compared in many other respects It is, in a word, this skilful management, and profound knowledge of disposition—this seductive harmony, and delightful repose among all its parts, that entitles the beautiful picture we now describe to be classed among his principal productions

Three very distinct groups may be noticed in this beautiful work Furthest removed from the foreground, we have a view of the cross Two ladders, which have been used to reach the hands in order to take out the nails, are still leaning against it One of the men, whose charity has led him to perform the dismal service, is standing on one of them, and throwing into a vessel held up by one of his companions the instruments which have been used to detach the body With what skill has the painter removed to a distance from the spectator these workmen, whose occupation necessarily renders them more indifferent to the affecting scene passing in front, as if he had feared that, by bringing them too forward, the work with which they are still engaged might weaken the compassion which he wished to inspire!

In the second group, three men are carrying Christ, with the assistance of a sheet placed under his body How admirably is their sorrowful state expressed! What touching gracefulness in the unfor-



THE VIRGIN.

fortunate female bathing with her tears the feet of a beloved master whom death has torn from her! In the beauty of her figure, profound grief, and despairing affection, who does not recognise Magdalene? But who can contemplate without emotion the figure of the beloved disciple, who assists in conveying the body? How affecting in his distress! How bitterly does St John experience at this moment all the lacerations of an affectionate heart! What delicacy and nobleness of expression! This figure is sublime it is the perfection of the art.

This group is advancing, in a graceful manner, to that which the painter has placed on the foreground. Here are found the Holy Women. Many artists, even the most celebrated, when painting this scene, have represented the mother of God as falling into a swoon. This is perhaps a skilful way of avoiding the difficulty of expressing what passes in a mother's heart in such circumstances, and is an imitation of the ancient painter who, in the Sacrifice of Iphigenia, represents Agamemnon with his head veiled. Sueur has braved this difficulty. The mother of our Saviour is supporting herself on her knees. With her arms languidly opened, immovable in her grief, she is looking at the approaching group, and seems to say, "Behold, then, all that remains of the object of the most tender love!" Her expression is simple, noble, eloquent, and the figure has all the requisite dignity. The female at her side is wholly occupied with this unhappy mother. Standing with her hands clasped, she looks upon her with the most affecting interest, and seems to be addressing to her some words of consolation. The two other women placed before the Virgin hold each one of the corners of the sheet designed to wrap the body of the Saviour of the world: they have already unrolled the sheet, and extended it on the ground. The severe critic may perhaps blame the artist for not having given an historical character to these three women: their heads are French rather than Jewish.

Lastly, there are seen in the front two vases of perfume, destined no doubt to embalm Christ, the crown of thorns, and the three nails used by the executioners to fix the hands and feet. The rest of the landscape is rural and bleak, in the distance, an uncultivated hill crowned with a few bushes, and the tops of a few houses on the left.

We may say with freedom that Le Sueur, in this beautiful work, has shown himself equal to the most esteemed of northern painters: perhaps he may even be said in this instance to have excelled them in respect to composition. The group bearing Christ is particularly admirable. The figure of St John would of itself suffice to establish the reputation of being a great painter.

The *Bearing the Cross*, hereafter to be published, and the beautiful picture which we have just described, were executed by Le Sueur for the chapel of the Camus, in the church of Saint Gervais, at Paris. Both of them belong to the most fortunate days of this great artist. Why should certain circumstances have neutralised such excellent talents, and the jealousy of a few rivals driven them from the theatre of fame? and why did the life of this individual, unhappily too short, not leave him time to silence all opposition by producing such master-pieces as this?

PLATE 72

The Virgin,

USUALLY CALLED THE BEAUTIFUL GARDENER'S WIFE

RAPHAEL

PAINTED ON WOOD ARCHED; HEIGHT, THREE FEET SEVEN INCHES SIX LINES BREADTH TWO FEET ELEVEN INCHES

This picture is certainly not one of the best of this celebrated painter, although it is one of those which artists of the greatest skill, and even people of the world, show the utmost eagerness to examine. What then can be the attraction which draws them towards it? It cannot be that of colour. Numerous productions of the Venetian and Flemish schools (as has been judiciously remarked by an enlightened amateur, M. Morel d'Arleu) are superior in this respect to the *Belle Jardinière*. Can it be the correctness and arrangement of the design? But how many Roman and Florentine pictures rival it in these properties? The composition is remarkable for its agreeable simplicity, but in this it has nothing new or preferable to a thousand other pictures devoted to the representation of Holy Families. What then is the cause of the predilection with which it seems to be generally regarded? We need not look for it

elsewhere than in that attraction which is inseparable from a perfect imitation of nature—in that grace and simplicity of expression always so nearly allied to sublimity—in that maidenly candour impressed on the figure of this female, and in the celestial innocence of the two beautiful children.

The Virgin is seated on a rock, in the middle of a meadow strewed over with flowers, holding the infant Jesus by the left arm, and with a maternal hand presses him affectionately against her knees. The child has placed his two little feet on that of his mother. The infant St John, simply clothed in a lamb's skin, on his knee to the left of the Virgin, leans upon the symbol of redemption, and contemplates his master and friend with a look at once full of affection and respect. By the modest and reflecting gravity of his manner, he seems to have a presentiment of the high destiny reserved for the companion of his infancy. These two children are naked, or nearly so. An ample drapery covers the Virgin, the adjustment of which might have been more happy. The corsage, sleeves, and fashion, are of too modern a character: this is an anachronism, as well as the book which she holds on her knees, and may well excite surprise in such a man as Raphael, who was conversant with the history of ancient times.

A certain critic, whose fondness for metaphysical notions sometimes shows itself in the intentions which he ascribes to painters, thinks that he sees a proof of the respect which the Virgin bears to her son, as the Saviour of the world, in the maternal complacency with which she permits him to rest both his feet upon her own. This appears to be going much too far to account for this indulgence, which is sufficiently explained by simply consulting Nature herself, none of whose affections ever escaped Raphael, whenever he had occasion to interpret the emotions of the human heart. Who does not perceive in this indulgent and innocent position, the attention of this tender mother to save the delicacy of her dear child from receiving injury from standing on the cool ground? Let a mother be placed before this picture, and asked the reason of this position, it may well be doubted whether she would interpret it otherwise.

It is not so easy to give a reason for the title of *Belle Jardinière*, by which this picture is known in the arts. Many writers have occupied themselves with this inquiry, and none have discovered the ori-

gin of it: since neither history nor tradition have preserved it, we may believe that it is not connected with any incident of much importance. It is possible that the model of which Raphael availed himself may have been of this profession, and owing to her being celebrated for her beauty among the artists of the day, the picture obtained its name from the condition of the model. It is likewise possible that this picture, which was long in the possession of sovereigns, may have led courtiers to conceive that they had noticed some resemblance, in the features of the Virgin, to those of some gardener's wife, whose attractions may have occupied for a moment the attention of their master, and that flattery has conferred the surname on this celestial figure in order to pay court to a weak monarch. But these are mere conjectures, and it appears nearer the truth to suppose that this surname (which nothing in the picture could suggest, unless it be the flowers with which the Virgin is surrounded) has arisen from a caprice very common among picture sellers, who have given it this appellation to distinguish it from the numerous productions of Raphael's pencil, in the same manner as they speak of the *Cadet à la Perle*, in relation to the portrait of Count Harcourt, the *Vierge à l'écuelle*, &c.

This beautiful painting was executed for an Italian grandee, who afterwards sold it to Francis I. It has successively decorated the palaces of Fontainebleau, Versailles, Luxembourg, and was placed for a short time among the chefs d'œuvres belonging to the Musée Napoléon.

It was anciently engraved by Gilles Rousselet, and by Jacques Chéreau. Latterly it has been destined to confer honour on the burn of M. Auguste Boucher Desnoyers. It is difficult to do greater justice than has been done by this artist to the maiden character of Mary, and the innocent graces of the two children. This work recalls the flourishing times of engraving in France.

PLATE VII

The Enraged Prisoner

REMBRANDT (VAN RUYN)

PAINTED ON CANVAS, EIGHT FIVE FEET EIGHT INCHES,
BREADTH, THREE FEET TEN INCHES

History has furnished us with the subject of this

THE NEW YORK

7



THE NEW YORK

painting The historical fact to which it refers is little known, and deserves to be recorded

John II, count of Egmont, was celebrated for his bravery In battle he wore on his dress some silver bells, that the sound might point out the place where he fought The emperor Sigismund, wishing to reward him for his military qualities, created him a count and prince of the Holy Empire He was regent of the duchy of Guelders and of the county of Zutphen, during the minority of Arnold his son, to whom they had fallen by inheritance He likewise managed to obtain for him an advantageous alliance with the daughter of Alphonso IV, count of Cleves, whose daughter, aged eight years, was promised to Arnold, at that time fourteen years old These plans for fortune had not the success which Egmont had anticipated Arnold was the most unfortunate of fathers and of husbands Catherine of Cleves treated him with unparalleled haughtiness, and presuming on her birth, added contempt to outrage, in regard to a husband, whose blood, in her opinion, rendered him unworthy of her hand he had five children, however, by this unamiable woman Adolphus, the second son, became presumptive heir to his father, by the death of his eldest brother This unnatural son imbibed the unjust hatred entertained by his mother, and formed plots against his father

After having spread the most odious reports against Arnold, he forced his way on a severe winter's evening into his father's apartment, and caused him to be dragged with naked feet, and almost without clothes, to a distance of five leagues, and shut him up in a dungeon in the castle of Buren John I, duke of Cleves, and Arnold's brother in law, when informed of this outrage, declared war against the parricide Pope Paul II and the emperor Frederick III likewise interfered, and prevailed on Charles the Bold, duke of Burgundy, to summon Adolphus before him, as being his vassal, to give an account of his conduct Adolphus was brother in law to Charles, each of them having married a daughter of Charles the first duke of Burgundy, he was, besides, chief of the order of the Golden Fleece, and confiding in these various titles, he refused to obey Fearing, however, lest he should be compelled, and relying on the information which he contrived to obtain from the duke of Burgundy's court, he appeared at Dourlens, in 1740, and

caused his father to be conducted thither They were both heard in presence of the council The unfortunate Arnold, loaded with years, infirmities, and calamities, pleaded his own cause, and giving way to his bitter resentment, demanded to have the matter decided by duel with his unworthy son The duke of Burgundy refused this, and proposed an accommodation between the parties, almost all the conditions of which were in favour of Adolphus, the latter, however, rejected them with disdain, saying that his father had been duke for forty four years, and it was just that he should now occupy his place

During these discussions, war broke out between Louis XI, king of France, and the duke of Burgundy, and the determination of this important case was deferred Adolphus, alarmed at the coolness which the duke showed towards him, made his escape from Dourlens being pursued and arrested on the road to Namur, he was taken to Vilvorde, and from thence to Courtry, where he was imprisoned His father was re-established in his honours and dignities, and sold the duchy of Guelders to the duke of Burgundy

It was after this sale that Rembrandt has supposed the interview to have taken place between the father and son, represented in this painting The imprisoned son is seen venting his fury against his father, who is seen behind the bars of the prison window He threatens him even in his fetters, and seems as if reproaching him for the dismemberment of his estates

The historical trait which this picture recalls forms its only merit The expression of Adolphus is outrageous, and Rembrandt has not maintained his reputation for management of chiaro-scuro and truth of colouring

The most beautiful engraving known of this painting is that by G F Schmidt, it is not faithful, however He has suppressed the two pages which exist in the original, and in so doing has violated historical truth The duke of Burgundy maintained his prisoner with magnificence, and every thing, even to the dresses he furnished him with, was sumptuous, Rembrandt was therefore justified in surrounding this person with considerable splendour

This notice may be concluded with a very just reflexion of M Morel d Arleu —We cannot make too much opposition, he says, to the liberty taken by engravers in disfiguring the compositions of

painters, whether it be by changing the relative proportions of the picture, or suppressing or adding accessory parts, sometimes even figures, or lastly, by altering the design and the intention of a particular effect in the master. It is an injury done to the professional reputation of the artists whose works they copy. They would avoid this reproach, if in such cases they were to substitute for the words *N pinxit* or *N inveni*, the following,—*a free imitation of N's picture*.

This picture was brought to France during the conquests of 1806

PLATE VIII

The Gladiator—A Statue

THIS statue, celebrated in the arts, is regarded as one of the most beautiful remains of antiquity. There are few eminent productions of this kind with which men of taste have been more interested. The examination of it has given rise to volumes.

It appears certain that this admirable figure was found in the ruins of Antium, in the reign of Paul V. Agasias, son of Dositheus, of Ephesus, was the artist desirous that his name should descend to posterity, he carved it on the trunk which supports the figure, a mode of evincing his pride which may easily be pardoned.

PLATE IX

The Schoolmistress

CRESPI (GIUSEPPE MARIA, called Lo SPAGNUOLO)

Born at Bologna in 1665 and died 1747

PAINTED ON CANVASS HEIGHT TEN INCHES BREADTH ONE FOOT

An old woman, seated under a kind of peristyle, is employed in teaching two young children to read. Two young girls, placed behind them, appear as if listening to the lesson. Two other children are occupied in working lace, instructed by a female leaning on the back of their seat. Behind the principal

figure two young persons are seen standing, one of them reading. In front there is a vessel containing a brasier.

The painter has composed this scene with spirit. The expression of all the figures is adapted to their occupations, and the colouring is agreeable, although somewhat factitious.

Spagnuolo enjoyed some reputation, and he was by no means destitute of merit. We may be allowed, however, to suspect the author of a historical notice of this painter, found in the supplement to the *Felsina Pittrice*, (page 201, of the Roman edition, 1769,) of some exaggeration in regard to this, for he was the son of the artist, a consideration sufficient to excuse the enthusiasm with which he speaks of his father. Geo. Pietro Zannotti, in his history of the Clementine academy, had previously made mention of this painter, but as he was still alive when this work was published, it was only to supply what was defective in Zannotti that Crespi's son drew up his notice.

Crespi's first master in drawing, while he was yet a boy, was Angelo Michael Tomi. He then entered the school of Canuti, who conceived a friendship for him by seeing him, along with many other young people, employed assiduously in copying the beautiful frescoes in the cloisters of St. Michael in Bosco, which unfortunately are now lost.

It was while engaged in this study that Crespi received the name of Spagnuolo, which he preserved all his life, and by which he is known in the arts. He owes it to the part he took in a play along with his companions, in which each individual assumed the costume of a foreign nation, and he chose that of Spain.

The great talent he showed in producing perfect copies of the works of the great masters was the origin of Spagnuolo's reputation, and obtained for him the first favours of fortune. It procured him the friendship of the monks of St. Michael in Bosco, the confidence of the reverend fathers Peppi and Prati, abbots of that monastery, as well as the regard of Carlo Maratti, copies from Hannibal Carracci and Guercino likewise secured for him the patronage of Gaston, grand duke of Tuscany.

Obliged to leave the school of Canuti, and persecuted by the jealousy of that painter's nephews, who





were irritated at the attention he lavished on this pupil, he was reduced to the necessity of relying entirely on his own resources. After labouring for a long time, with distinction, at Bologna, he went to Pistoia, and was employed successively for prince Eugene of Savoy, the marquis Antonio Pepoli, and the marshal Caprara. A part of his pictures, which had been conveyed to Vienna, were brought back to Italy after the death of the noblemen to whom they belonged.

One of his greatest and most celebrated works is a Massacre of the Innocents, which had been commissioned of him by a priest, a friend of the marquis-Cesar Pepoli, with the intention of having it presented to the grand duke Ferdinand of Tuscany. The price offered by the priest for this picture deserves to be put on record besides presenting a small sum of money, he engaged to celebrate several hundred masses for the repose of the souls in purgatory.¹ The devotion of Spagnuolo often led him to form contracts on similar terms with the Jesuits of Parma and Ferrara, and the monks of Bologna and Guastalla.

High praise is likewise given to his *Seven Sacraments*. They were purchased for Augustus, king of Poland and elector of Saxony, and probably still exist in the Dresden gallery.

He resided for a long time at Rome, where his works procured him the favour of Benoit XIV. This sovereign pontiff, the friend and patron of the arts and sciences, nominated him his chief painter, and conferred on him the title of chevalier and count Palatine.

Spagnuolo died, full of years and honours, in consequence of a fall in his own apartment, which was improperly treated as an attack of apoplexy.

PLATE X

The Virgin and Donatist, or of Foligno

RAPHAEL

PAINTED ON WOOD AND RECENTLY TRANSFERRED TO CANVAS.
HEIGHT EIGHT FEET TEN INCHES BREADTH FIVE FEET TEN INCHES

This admirable picture has at all times been classed

among the numerous master pieces which emanated from Raphael's pencil.

The work was executed by this great painter at the entreaty of Sigismond Conti, chamberlain and secretary of Pope Julius II., and brother, it is believed, of Giuste Conti, known by a collection of anacreontic verses, published first at Venice in 1492, and afterwards at Paris in 1595, under the title of *La Bella Mano*. Sigismond Conti was himself esteemed by the savans of his time for his extensive knowledge, and it was to his talents, still more than to the places he filled, that he was indebted for the honour of being the friend of Raphael.

This picture was first placed by its proprietor on the high altar of the church of *Araceli* in Rome. After the death of Sigismond, his niece, Anna Conti, a nun, caused it to be transferred to Foligno, and made a present of it to the church of the Sisters of St Anne, named *Le Contesse*, from which it was brought to France, and placed for a time in Napoleon's Museum.

St John, St Francis, and St Jerome, the figures seen in the foreground of the picture, are addressing their prayers to the Virgin Mary in favour of Sigismond. The latter, seated on clouds which are conveying her upwards, and surrounded by a glory of angels, holds the infant Jesus on her knees. The child has seized one of the pappets of his mother's robe with his right hand, and seems to be trying, in a playful manner, to cover his shoulders with it. Beneath the Virgin, and in the midst of the four persons who are invoking her, an angel is stationed, of an infantine form and stature, holding a tablet, which was no doubt destined by the painter to receive the name of the individual to whom the painting was presented. The bottom presents a landscape and the environs of a town, the buildings of which are seen in the distance.

This picture is of first rate excellence, in all its parts. It is difficult to say which ought to be admired most—the purity of the design, the execution of the figures, or the elegant pliancy of the draperies. A feeling of modesty, or what may be called almost immitable humility, pervades the countenance of the Virgin. What fervour animates the three individuals addressing their prayers to her! What imposing majesty in the looks of the sacred forerunner, whose

gesture seems to bespeak the respect and homage of the spectator for his divine Master! But in this master piece the pre eminent excellence is the figure of the angel holding the tablet. The head is one of the wonders of painting, combining the greatest chasteness of form with the highest excellence of colouring. Who, in studying this painting, would be so rash or foolish as to deny that nature had lavished on Raphael all the means of becoming the greatest of all painters? How is it that he has succeeded, in this picture, although by a process wholly foreign to the Venetian school, in showing himself equal to their greatest colourists? In every case we perceive his own manner of painting, but here he is more animated and more brilliant than in his other works.

This invaluable picture was long since engraved by Vincenzo Vittoria, and has been executed again by M. Auguste Desnoyers. This distinguished artist has delineated all the characters with extreme exactness and real talent. His engravings combine, with clearness of execution, all the harmony which is admired in the painting itself. It assigns him an honourable place among the celebrated engravers whose works have done honour to France.

All the friends of the arts are aware of the ingenious process which M. Haegun may be said to have invented for restoring paintings, which want of attention, the dampness of churches, the smoke of incense, and the hand of time, have injured. This deterioration takes place in Italy, perhaps, to a greater extent than in any other country, an assertion proved by the state of decay observed in many of those which were brought to France by Buonaparte. When that just described was obtained at Fobgno, the members of the commission of arts found it so damaged, that they resolved not to order its removal till they had glued gauze over the surface to retain the painting which, in many places, was coming off the ground. Independently of the appearances of ruin overtaking this master work, the board of white wood on which it was painted was split at the upper end, the rent descending as far as the left foot of the infant Jesus. The board on each side of the picture was bursting outwards, scales were completely detached, and worms, whose holes can be seen in great numbers, were hastening the destruction of this beautiful

monument. Such are the dangers and enemies from which this skilful renovator has freed it by transferring it to canvass.

The description of this long and difficult operation, which requires a degree of care, attention, prudence, dexterity, patience, and, in short, a love for art very seldom met with, is foreign to the nature of the present work. It is enough to say that it was undertaken under the inspection of a commission of the Institute, consisting of MM. Gutton, Bertholet, Vincent, and Taunay, and appointed at the instigation of the managers of the Museum, whom a natural and becoming delicacy prevented from exposing to any risk an object of such value, for which they were responsible to Europe. The success did not disappoint their expectations, it may even be said to have exceeded them. This beautiful picture, restored to all its freshness, looks as if it had just come from the studio of the painter whose unequalled talent produced it. If Italy had the glory of producing this magnificent work, France enjoys that of having restored it for many ages to come.

PLATE XX

St Martin sharing his Mantle with the Poor

DYCK (ANTHONY VAN)

PAINTED ON WOOD. HEIGHT FIVE FEET SIX INCHES. BREADTH FOUR FEET ELEVEN INCHES AND A HALF.

WE shall have occasion hereafter to give a biographical sketch of this well known and admired artist, along with a portrait executed by himself. The present is one of his earliest productions, and is interesting both on account of its intrinsic merits, and as bearing reference to an incident in his personal history. The idea which he has embodied, was suggested by the following legend —

As St Martin, before his conversion to the Christian religion, was one day passing the gate of Amiens during a very severe winter, he met a poor man whose nakedness excited his compassion. Having previously distributed all the money in his possession, he took off his cloak, cut it in two with his sword, and gave the half to this unfortunate being.

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Father Baillet relates, that on the night following Jesus Christ appeared in a dream to St Martin, clothed in this half of the mantle, and was heard to say to the angels around him, "It is Martin who clothed me in this dress, although he is yet only a catechumen."

When Van Dyck executed this picture he was not more than about sixteen or seventeen years of age. According to the advice of Rubens, he had left the school of that celebrated master in order to go to Italy to study the great masters. To facilitate his journey, Rubens presented him with money and one of the finest horses in his stable. He was accompanied by a gentleman named Narmi, who was to act as his mentor on the road. While passing Savelt, a town about two leagues distant from Brussels, he was so smitten with the charms of a young girl that he halted there, and complied with the desire which she testified to obtain two pictures from him for the altar of the parish church.

As the subject of one of them (that of which we now speak) he selected the charity of St Martin, and painted himself under the figure of the saint, mounted on the horse which he owed to the liberality of Rubens. The subject of the second was a Holy Family, in which he painted his mistress along with her father and mother. This latter has long since disappeared from the church, without any one knowing what has become of it.

Had not the anecdote which gave birth to the picture we now describe been too well known and authenticated, we might have hesitated in ascribing it to Van Dyck. It shows so much of the skill, genius, and brilliant colouring of the style of Rubens, that it would be easy to mistake it. At a subsequent period, when Van Dyck became acquainted with the painters of the Venetian school, he followed a different model, he changed his colouring, and many of the paintings he executed in Italy may dispute the palm, in respect to warmth and delicacy, with the most beautiful works of Titian.

Strict observers find fault with St Martin's steed as being of too robust a form, and the objection is not without justice. The animal, in fact, has more of the massy weight of a dray horse, than the elegant slenderness of a riding horse. Van Dyck showed afterwards that he knew better how to select the

beautiful forms of nature, witness his equestrian portrait of Moncevo. Here he copied faithfully the horse given him by Rubens, it is truly a Brabantian steed.

The pantomime of the persons in the picture is justly expressed. The rapacious eagerness of the beggar forcibly drawing towards him the portion of the mantle which the saint has nearly cut asunder with his sword—the hideous figure of the other mendicant on his knees, and dragging himself along on crutches—the vice and debauchery imprinted on his features—his disgusting misery, an odious proof of misconduct rather than of misfortune—the attention of the horseman by the side of St Martin, much more arrested by the revolting appearance of these mendicants, than by the generous action performing under his eyes—are all conceived and expressed with admirable fidelity.

An attempt was made, in 1750, by the deacons of the church at Savelt, to dispose of this picture to a collector at the Hague, M Hoet, for the sum of 360*l*, but the people of the town and neighbourhood interfered and prevented the sale. Such an honour was it esteemed, even by the peasantry, to retain the possession of this picture, that when a French artist, M Barlier Valbone, was employed to remove it by his victorious countrymen, they rose *en masse* and besieged the church, and the consequences would doubtless have been serious to the spoilers, had not a detachment arrived from Brussels to their relief. The picture now adorns the altar for which it was originally designed. Its value is estimated at 2,000 guineas.

PLATE XII.

The Circumcision

BOL (FERDINAND)

PAINTED ON WOOD. HEIGHT TWO FEET. BREADTH ONE FOOT EIGHT INCHES.

F BOL was born at Dort, near the commencement of the 17th century, and died in 1681, he was a pupil of Rembrandt. "His principal forte was portrait, which he painted in a free, bold manner, but not with that clearness of flesh and relieve, by which his master was rendered so famous. His colouring

had frequently too great a tinge of brown in the carnations, notwithstanding which his portraits had a great look of life and nature. As a painter of history, he showed a good taste in composition, as well as a tolerable expression in his figures, but he often wanted grandeur and elegance. Some of his works evince correctness, with easy and natural attitudes, but in others, owing perhaps to negligence, his outline is defective, and the airs of his figures are not delicate.*

Care must be taken not to confound the author of this picture with *John or Hans Bol*, of the Flemish school, who flourished in the sixteenth century, and whose productions, consisting of sea views, paintings in water colours, landscapes, and historical subjects, were sufficiently esteemed to be multiplied by the celebrated engraver Sadeler. Ferdinand Bol appeared sixty years later, and, formed by Rembrandt, he accounted it his glory to imitate his master with a scrupulous exactness which may even be called minute. To be convinced of this, it is sufficient to examine the present picture. The figures and their draperies, the kind of turbans which they wear, the shape of their beards, the air of their bodies, every thing, in short, even to the effect of the light, and the kind of architecture, is found in the pictures where Rembrandt has represented the Jewish ceremonies. With such servile imitation, one may doubtless succeed in producing a good picture, but it is impossible ever to attain a high reputation, in the arts it is only originality that is crowned by fame. The painter is fortunate who derives the elements of the science from the instructions of a great master, but he is unfortunate indeed who is led by enthusiasm for a particular school, to lay fetters on his own genius.

Bol has represented in this picture the enforcement of a law so rigorously observed among the Hebrews, that the Redeemer of the World did not refuse to submit to it. The high priest, seated, holds on his knees the infant Jesus, while another priest, clothed with sacerdotal robes, is on his knees before him, and administering to the child the baptism of blood. The parents, women, and friends of the family, compose the principal group, in the front, three doctors of the law are assisting at the ceremony, the one

most in advance bearing a three branched candlestick. Scribes, pharisees, and a crowd of people, occupy the back ground of the picture, and are lost in the obscurity which reigns in the porticoes of this spacious temple.

This picture may be blamed by the critic for numerous violations of propriety of costume, such, for example, as the half Flemish, half Spanish dresses in which the painter has muffled up the two little pages it is distinguished, however, by vigour and strength of colouring. But is the fact quite certain that it came from the pencil of Ferdinand Bol? This doubt may be allowed, since all the pupils of Rembrandt, as well as he, have worked in the manner of their master.

PLATE XIII

The Cymbal Player

MIERS (FRANCIS VAN)

PAINTED ON WOOD HEIGHT FIVE INCHES NINE LINES BREADTH
FOUR INCHES FOUR LINES

A MAN in a rich cap of violet-coloured velvet, wearing a ruff wrought with needle work, and clothed in a dress of Spanish satin, is plying on a cymbal or kind of hurdy gurdy. It is impossible to say whether it is a musician celebrated in his day for skill on this instrument, or some gentleman of rank amusing himself with such an occupation, whom Miers has represented in this portrait. The instrument being now abandoned to the poor Savoyards, who use it for the purpose of obtaining some slight charity from the public, the associations which we have connected with it do not well accord with the rich costume which the painter has given to the musician. But the cymbal was not always in the discredit which now attaches to it. It was once in fashion, and had its virtuosi and amateurs. At the commencement of the last century it was very much in vogue. The most beautiful women, and gentlemen of the highest rank, were desirous to learn to play on it. The period when it was most in request was at the close of the regency, and in the beginning of the reign of Louis XV, and although Miers lived before that time, it is possible that even when he flourished

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some wealthy people may have conceived a taste for it.

As this is the first time we have represented one of the productions of this celebrated artist, and shall have frequent occasion to speak of them afterwards, it may be useful to mention the few particulars that are recorded of his life. He was the head of a family of painters, who probably adopted this profession in the hope of obtaining by it the same distinction as their father. To distinguish him from his less celebrated relatives, he is usually called Francis *Mieris*, the elder. He was born at Leyden in 1635. He first studied under *Toornvehet*, and subsequently under Gerard *Dow*, in whose school he distinguished himself above all his condisciples, and secured the warm attachment of his master. His manner, perhaps, approaches nearer to that of *G. Dow* than any other artist, but at the same time it presents some peculiarities, and in several respects must be admitted to be superior to that of his distinguished contemporary. While he equalled the productions of the latter in finishing, and in transparency of colour, he excelled them in elegance, accuracy of drawing, and delicacy of touch. He is particularly admired for the beautiful manner in which he delineated the texture of velvet, silk, and other stuffs imparting to them a richness and glossiness of surface which is quite attractive and illusory. His pictures, although pretty numerous, are not often met with, and when exposed to sale always bring high prices. He was a good deal employed in portrait painting, and valued his works by the length of time taken to finish them, at the rate of a ducat an hour. He was fond of social enjoyments, and delighted to spend his evenings at a tavern, in company with Jan Steen and others of his contemporaries. On one of these occasions, when returning late to his lodgings in a dark night, he fell into a common sewer, which had been opened for the purpose of cleansing, and the workmen had left it unguarded. There he must have perished, had not a cobbler and his wife, who kept a stall in the neighbourhood, heard his cries, and gone to his assistance. They extricated the painter, and took all possible care of him, procuring for him the best refreshments in their power. *Mieris* remained with them till morning, and then took leave with many expressions of gratitude. The poor people were totally ignorant

of the person whom they had assisted, and were not a little surprised to see him return some time after with a painting, which was executed in his best manner, telling them to carry it to his friend and patron, *Cornelius Plants*, who would give them the full value for it. Unconscious of the real worth of the present, this was readily agreed to, in the expectation of receiving a trifling sum to recompense them for their trouble. Their astonishment was inexpressible when they were readily offered the sum of eight hundred florins!*

The best productions of this artist belong to the grand duke of Tuscany, and the sum of three thousand florins has been offered for some of them. He died in 1691.

PLATE XIV.

Minerva—A Statue

(Usus ly called the *Pa las of Velletri*)

HEIGHT NINE FEET NINE INCHES AND SIX LINES

THIS admirable statue was discovered in 1797 at *Velletri*, a small town between nine and ten leagues from Rome, among the ruins of a country house, supposed to be that in which Augustus passed his childhood, and which consequently must have belonged to his mother *Lecia*, who retired thither after the death of her husband *Octavius*, in company with her son, then four years old.

Although not many years have elapsed since the discovery of this statue, it is already celebrated throughout Europe, and merits this extensive reputation by its beauty and perfect preservation. The desire of obtaining possession of it has proved the source of warm contentions, particularly among the individuals by whom it was discovered and sold to a marble sculptor.

When the French army occupied the states of the church, the commissioners sent to organise the government of Rome claimed this statue as having been discovered in the conquered country. Having ordered

* This anecdote is related on the authority of *Houbrake* in *Pickers' Dictionary of Painters* vol. p. 2.

the sculptor to be remunerated, they caused it to be transported to the palace of the School of France, where it was packed in order to be conveyed to Paris.

The invasion of the Neapolitans took place shortly after. They confiscated, as French property, all the objects of art which the commissioners had collected at Ripa Grande and Chateau St Ange, and carried them to Naples. The restoration of these objects was the subject of one of the articles of the treaty of Florence, (Art. 8,) and it was by the fulfilment of this treaty that this statue was for a time conveyed to France.

Few ancient statues present a more imposing character than the Pallas of Velletri. The calm expression of the figure commands respect. It is the Goddess of Wisdom, daughter of the chief of the gods, whom we may admire without enthusiasm, and on whom we look only with a religious feeling. The artist has embodied, with admirable truth, that purity which is never changed by passion. He has been full of the idea which the poets have given of Minerva, and has rendered it with an astounding degree of perfection. The austere style of this piece of sculpture has caused the greater part of antiquaries to suppose that it must be of Grecian origin, and even so early as the age of Pericles. They have remarked as a peculiarity worthy of attention the waved edge of the *peplum*, in the same manner as is observed in the bas-relief executed by Phidias, in the Parthenon at Athens. Another peculiarity equally remarkable is the care which the artist has taken, contrary to the practice of statuaries, to represent the eyebrows. A statue of Ariadne, for a long time known by the name of Cleopatra, presents the same peculiarity.*

We are authorised by comparison to suppose that this statue must have enjoyed a great reputation among the ancients. The beautiful head of Minerva in the Villa Albani appears to be a repetition of it. A small ancient copy of this statue has been found at Rome. It is but of moderate merit, it is true, but that does not less denote that the original was regarded as a work of such importance that the recollection of it was worthy of being preserved. The head, arms and feet are of finer marble than the drapery. The right hand has been restored at Rome,

but in a very injudicious manner. It is to be hoped that this unmeaning hand added by the stone-cutter will be removed, and that some one may yet restore to this statue its proper attributes, which are supposed to have been a lance in the right hand, and a figure of victory in the left.

PLATE XV.

Child struggling with a Swan

HEIGHT THREE FEET TWO INCHES

THIS piece of sculpture is of the rarest beauty. In the perfection of the workmanship and fidelity to nature, it is equal to the most valuable remains of antiquity. The Museum of the Capitol possesses a similar group, which has been celebrated by Winckelmann. Is the present an imitation of it? It is so perfect that one is tempted to believe that it must be original.

The director general of Museums, M. Denon, well known as the Egyptian traveller, has particularly distinguished it in his eloquent dissertations on the monuments collected by Napoleon in Italy. He dwells on the beauty of this statue in order to vindicate the ancients from the undeserved reproach which has been thrown upon them of being unable to represent the amiable forms of infancy. "They have been reproached," he says, "with having been able to produce only little men, whenever they attempted to represent children. The present is a proof that they possessed, in as sublime a degree, as in any other department of the art, the power of delineating soft and uncertain forms, of subduing the muscles till they are lost in the plumpness of infancy, and of concealing every kind of harshness by all the blandishments of childish gracefulness, &c."

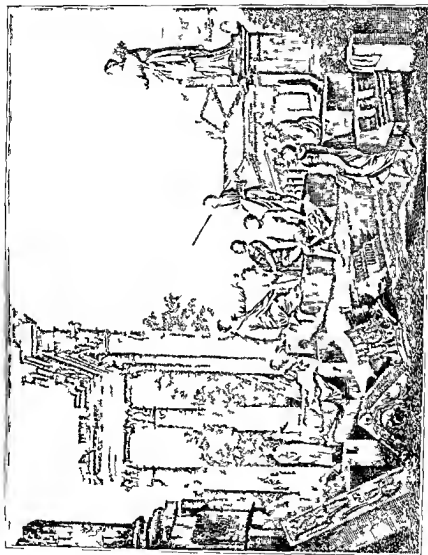
M. Visconti conceives that he recognises in this the copy of a group mentioned by Pliny, which was executed in bronze by Boethus, a Carthaginian sculptor.

It was discovered at Roma Vecchia, a league and a half distant from Rome. Unfortunately it has undergone repairs, the necessity of restoring the head is particularly to be regretted.

* See Plate 39



CHILD "LITTLE MISS" WITH A FEEL



PAPELIER.

17





PLATE XVI
Ruins of Ancient Rome
PANINI (GIO PAOLO)

PAINTED ON CANVASS, HEIGHT TWENTY SEVEN INCHES
BREADTH SIX FEET FOUR INCHES

A MORAL sentiment has presided over the composition of this picture. A sage, seated on a stone, and leaning his back on a pillar of a ruinous portico is addressing some men around him on the vanity of human greatness. What are these superb palaces become, in which pride seated herself in the lap of luxury, whose magnificence was purchased at the expense of so much toil and perhaps even crime, and whose strength and solidity seem to bid defiance to ages? Ages have now concealed them under the earth. What treasures can triumph over the injuries of time? Has it not mutilated this statue of Plenty? Even the gods, frivolous children of the imagination and of the hand of man,—even these gods, whom the greatest of the Romans, the friend of Augustus, and the virtuous Agrippa, had assembled in this Pantheon, have they not all been subjected to the outrage of time? What remains of these divinities? Shapeless ruins, the dust of which lies heavy on the tomb of man. Every thing perishes, he seems to say, every thing perishes except truth and virtue.

The execution of this picture is perfect, but it is of somewhat too soft a touch. The perspective is well managed, and the selection of the buildings judicious. It is remarked that the proportions of the figures are not in perfect harmony with those of the buildings, a defect which attaches to many of Panini's paintings. The shades are not free from that reddish tint which Panini systematically adopted in order to avoid the harshness observed in those of Viviani. The landscape is agreeable, but it is perhaps deficient in local colour.

PLATE XVII
Portrait of a Young Man
RAPHAEL

PAINTED ON WOOD, HEIGHT ONE FOOT NINE INCHES
BREADTH ONE FOOT FIVE INCHES

THE propensity to form conjectures, from which even

learned men are not exempt, when an attempt is made to explain some object, the original of which is lost, has led some amateurs to pretend that this picture represents Raphael, when a young man, painted by himself. It is not difficult to controvert this opinion, and even to prove how destitute it is of foundation. It is sufficient to recollect Raphael's manner at the age when he is supposed to have produced this portrait of himself, and to compare it with that which we actually observe in the painting. Admitting the supposition, the age given to this figure would prove that Raphael was at that period in the school of Perugino, and consequently as yet thoroughly imbued with the manner of his master, while the execution of the picture proves, on the contrary, that when Raphael produced it, he exerted all the independent strength of his genius.

Every thing demonstrates, therefore, that the present work of this great painter is not his own portrait, but rather that of one of his favourite pupils. It is one of those portraits of friendship which artists execute for each other, without trying to give to them that high degree of finishing required by individuals who order them to be painted, we perceive in it all the freedom and energy of a first sketch.

This picture, which has been from a remote period in the collection of the kings of France, has been engraved by Nicholas Edelinck, and is found in Crosat's collection.

PLATE XVIII
The Poultry Merchant
METZU (GABRIEL)

PAINTED ON WOOD, HEIGHT FOURTEEN INCHES
BREADTH ONE FOOT

Two women are talking to each other. One of them is the poultry dealer, the other a cook, who is in the act of paying for a fowl which she has just purchased. She bears on her arm one of those small wooden pails used in Holland instead of a basket, for taking to market. The little dog belonging to the cook appears greatly disposed to appropriate a piece of game laid out for sale on a bench. With his feet resting on the bench, he is devouring the bird with his eye, but its size alarms him, and he hesitates from fear of punishment.

Whenever we publish one of the many pictures of this skilful master, we shall have occasion to repeat the praises so justly due to talent like his. The present is by no means inferior to any of his productions. We recognise in it his brilliant execution, broadness of touch, and incredible skill in harmoniously blending the most glaring colours with the most subdued, his elaborate finishing, spirited conceptions, and fidelity to nature, which he knew how to seize, so to speak, in the very act.

We might desiderate in this picture a more perfect knowledge of perspective. The back grounds are not in proportion to the figures, and can scarcely be said to be in harmony with them. The distance from the bridge and houses in the distance is without apparent reason, and the ruined house, near which the dealer is seated, bears no relation to the details.

This picture was removed from the Louvre in 1815, and restored to the Hague gallery, to which it originally belonged.

We are but imperfectly acquainted with the details of Gabriel Metz's early life, and no account has ever been given of his parentage and family. He was born at Leyden, in 1615. He seems early to have devoted himself to painting, and was not long in arriving at considerable proficiency. In his maturer years his reputation became great — equal to that of Gerard Dow and F. Miens. It is probable that his style was formed by a careful study of the works of these artists, modified with his own reflection and experience. As with them, his subjects were usually taken from ordinary life, and consisted of market women and their wares, game, sick chambers, shops, chemists' laboratories, &c. But the objects were always selected with taste, and distributed in the most agreeable manner, while the beauty of the drawing, and the skilful management of light and shade, render them highly beautiful and interesting pictures. These combined qualities, with a close adherence to nature, exquisite penciling, and great delicacy of touch, have caused his pictures to be much sought after. The value accruing to them from these properties is greatly enhanced by their being of comparatively rare occurrence, for he painted slowly, and did not allow his productions to go soon out of his hands. "By his own countrymen," says a recent writer, "his superior merits were appreciated, for,

with the exception of pictures by Gerard Dow and F. Miens, (whose high finishing alone seduced the amateurs of that period,) his works stood the highest in estimation — a reference to the prices at which they have been since sold, will show that posterity have been equally alive to the charms of his pencil. It is but justice to the good taste of the present age to add, that the free and artist-like style of Metz is now preferred, both by the skilful practitioner in art, and the learned connoisseur, before all the elaborate finishing which the above cited painters ever effected.

"The gentlemanly portrait of this artist, now in his Majesty's collection, represents him to have been a man of naturally delicate frame, and of a sensitive mind, on whom a close application to a sedentary pursuit was likely to operate injuriously — too ardent a love for his profession overcame every consideration for himself, and his valuable life was terminated while undergoing a painful operation, at the early age of 43."

PLATE III.

Familiar Scene

METZU (GABRIEL)

PAINTED ON WOOD, HEIGHT ONE FOOT ONE INCH, BREADTH TEN INCHES

In an apartment sumptuously furnished, and divided in two by a large curtain, which serves as a ground to the figures, a young female in a loose morning dress is employed in tuning a lute, behind her, leaning on the back of her chair, stands a gentleman covered with a large mantle, holding his hat, which is shaded by a large feather, in one hand, and a glass in the other, who is conversing with her. The cavalier is of a serious appearance, and he is a man of mature age. If he is addressing some polite compliments to the lady, they are not dictated by folly, he thinks of what he says. However this may be, his conversation is not displeasing to his companion, she listens with interest, and her features do not indicate a heart armed with severity. A beautiful spaniel dog, a silent witness of the interview, leans

* See the *Catalogue Raisonné* of the works of the French Dutch &c schools of painting part iv p 73 Lond 1838





LACCOCH AND HER SONS.

his head caressingly upon his mistress. He may, perhaps, be taken as an emblem of the fidelity which the cavalier is promising. The lady rests her elbow on a piece of furniture, a kind of chest or wardrobe, which is covered with a rich fringed tapestry, and upon it are placed a violin and one of those magnificent *vidreones* which were no doubt fashionable at the time Metzu flourished, since he has introduced them oftener than once into his pictures. The size of the present one seems enormous. Its ornaments are superb and beautifully wrought, while the serpentine form is ingeniously made to interrupt the uniformity of the lines which the pillars would have otherwise presented.

A much wider field would have been desirable for this painting, it appears as if only a part of a picture. This defect is still more striking if we compare it with another, by the same artist, hereafter to be represented, (*An Officer causing Refreshments to be served to a Lady*). In the latter we find the same disposition of the figures and the accessories. The place of the gentleman alone is changed. It might be supposed that Metzu had designed the present painting to be an accompaniment to the other just alluded to, but the too great uniformity of the two scenes prevents us from entertaining this idea. However this may be, both are deserving of high encomium for their beautiful execution, their admirable colouring, and the perfect management they evince of chiaroscuro, a department of the art in which this great painter particularly excelled.

This painting shared the same fate as the preceding during the French campaigns, but it is now in the gallery at the Hague.

PLATE XX Laocoon and his Sons

Or turning to the vat can you see
Laocoon's tortures dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending—vain
The struggle vain against the collug strain
And gripe and deepen of the dragon's grasp
The old man's clench the long envenomed chasm
Rivets the living links—the enormous asp
Enforces pang on pang and stifles gasp on gasp
Child Harold Can IV

LAOCOON, one of the sons of Priam, and priest of Apollo, from love for his country, and a foresight of the calamities which threatened it, strongly opposed the admission into the city of Troy of the wooden horse, filled with armed Greeks, designed to accomplish its ruin. With a view to open the eyes of his fellow-citizens, he had even dared to throw a dart at the fatal machine. The gods hostile to Troy, irritated at his presumption, resolved to punish him for it. One day, when Laocoon, crowned with laurels, was sacrificing to Neptune, on the sea shore, two enormous serpents darted from the waves upon him and his two sons, who were assisting at the altar, twined their folds around their bodies, enveloped their limbs, compressed them in their knots, and tore them with their venomous teeth. In spite of the efforts made to disengage himself, the unfortunate father, the lamentable victim of an unjust revenge, falls, along with his two sons, on the very altar of the god, and turning his agonised looks towards heaven, expires in the most cruel tortures.

This affecting incident has been thus related by Virgil, but the translation subjoined falls much short of the original—

Laocoon Neptune's priest by lot that year
With solemn pomp then sacrificed a steer:
When dreadful to behold from sea we sped
Two serpents rank'd abreast the seas divide
And smoothly sweep along the swelling tide.
Their flaming crests above the waves they show
Their bellies seem to burn the waves below
The r speckled tails advance to steer their course
And on the sound of shore the flying blows force
And now the strand and now the plain they held
Their ardent eyes with bloody streaks are filled
Their nimble tongues they brandish'd as they came
And lck'd their hiss'ng jaws with sputter'd flame
We fled amazed their destined way they take
And to Laocoon and his children make
And first around the tender boys they wind,
Then with the r sharpen'd fangs their limbs and bodies
grind
The wretched father running to the r aid
With pious haste but vain they next invade
Twice round his waist their winding volumes roll'd
And twice about his gasping throat they fold
The priest thus doubly choked their crests divide
And towering o'er his head in triumph ride
Dryden's Trans

M Visconti, well known for his illustrations of the
VOL. I 2

works of ancient art, regards this group as one of the most perfect which the chisel of the Greeks ever produced, and his admiration has been shared by the most competent judges in this country who have had an opportunity of examining it

"Laocoon and his sons," says Flaxman, an individual well qualified to appreciate such productions, 'is composed of a very noble concatenation of lines, in the three principal views. The children's appeal to the father, and the father's to the gods, is highly pathetic. The convulsed rise of the youngest from the ground, is the most electric circumstance in the whole sentiment.'* "Another consideration," says another gifted English artist, "which greatly enforces that just alluded to, is the graceful, beautiful forms of the children, and the noble, vigorous, athletic figure of the father, which is admirably calculated to exhibit those convulsed gripings which agitate every part. If, agreeable to the wish of some shallow critics, these sons of Laocoon had been of the same soft, pulpy texture as the children of Framingo, besides being fitter for the nursery than as attendants upon the altar, their little bladder like forms would have been incapable of discovering any interior agitation. It may be further observed, that if these figures were encumbered with drapery, it could have no relation to the main end, it would then be occupying space to no purpose, or, what is worse, to a bad purpose, as it must divert or divide the attention to inanimate things, and interrupt the unity of this expression of agony and distress, which should be preserved throughout. Besides the variety arising from the different ages and characters of their figures, their action and position are so diversified, that in every view of this admirable group, the eye is presented with a combination of circumstances and aspects, so beautifully varied from each other, that it is difficult to say which is most to be admired, the vehement, direct, and uniform address of the subject, or the graceful and skilfully variegated manner in which it is communicated."†

Even in ancient times this group enjoyed a high reputation. In the thirty sixth book of his history, Pliny refers to it as a production superior to all that

had been accomplished up to that time, either in painting or sculpture. It has been remarked, at the same time, that the style of the work, as well as the manner in which it is introduced by Pliny, gives us reason to believe that it was not very ancient in his time. It is to this writer that we owe the knowledge of the three skilful statuary who executed it. They were natives of the island of Rhodes, and their names were Agesander, Polydorus, and Athenodorus.* Pliny had seen this masterpiece in the baths of the emperor Titus, and it was in the same place, a little behind the baths, on the Esquiline Hill, that it was discovered by a Roman, named Felix de Fredis, in 1506, under the pontificate of Julius II.

Michael Angelo calls this beautiful group a miracle of art—*portento dell'arte*. On examining it with attention, he discovered that it was composed of five blocks, but so ingeniously united, that Pliny described it as being of a single piece.

Winckelman, in his History of Art, gives a detailed description of this sublime work. He supposes it to belong to the age of Alexander. The praise which he bestows upon it, by classing it in the first rank of the statues carried off from Greece and conveyed to Rome, is confirmed by the continually increased admiration which is felt every time we view this production.

When this group, which was one of the hundred articles obtained by the treaty of Tolentino, arrived in Paris, the government took every step to have the arm of the elder Laocoon restored. 10,000 francs were set apart for the purpose, but none of the most able statuary of France ventured to undertake it. Their respect for this chef-d'œuvre had already been imitated by Michael Angelo, who attempted this restoration, but left his work uncompleted, in despair of ever being able to approach the sublimity of the original.

It is now one of the principal attractions of the Vatican.

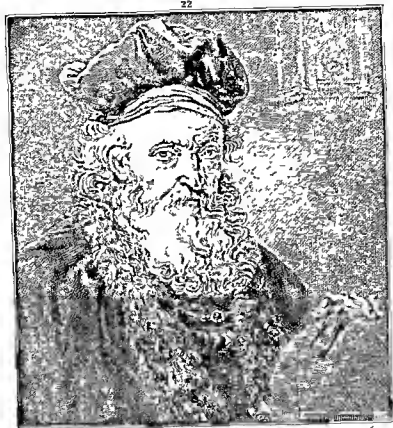
* The art of sculpture appears to have been more diligently cultivated in Rhodes than in any part of Greece. The sculptors of the Laocoon, Torso Farnese, the Colossus &c. were Rhodians, and it is almost incredible as Flaxman remarks that from this little island only 14 miles long and 13 broad the Roman conquerors brought a way no fewer than 3000 statues! Surely the entire population like those mentioned in the Arabian tales must on some occasions have been converted into stone!

* Lectures on Sculpture

† Barry's Lectures on Painting p. 439



A UT ERGO



AN ASTROLOGER.



THE THREE



CEASAR PENNY

PLATE XXX.

A Huntsman

METZU (GABRIEL)

PAINTED ON WOOD: HEIGHT TEN INCHES, BREADTH EIGHT
INCHES THREE LINES

A DUTCH gentleman, richly dressed, is resting after his return from the chase, seated near an open window of his cabinet, he holds a glass of wine which he is about to drink. Behind him are his arms, and on the sill of the window are observed the produce of the chase, and a goblet of water. A vine-shoot festoons the outer side of the wall. Through an open window, the panes of which are gothic, and of stained glass, a view is obtained of the country.

There can be no doubt, from the extreme truth observable in the huntsman's head, that this is a portrait, for every accompaniment indicates it. But who is the person represented? Of this we are ignorant: but his whole appearance leads us to suppose that it is the portrait of a wealthy individual.

All the parts of this charming picture have been touched by a sweet and brilliant pencil, all is executed with a broadness and precision of manner which was a stranger to fatigue. As a colourist, Metzu is indisputably one of the greatest of the Dutch painters, and, as an expressive delineator, he is the first after Rembrandt.

We shall soon have occasion to speak of still more important works produced by this skilful individual. The present one belongs to the gallery of the Stadtholder at the Hague, having been removed thither from the Louvre in 1815.

PLATE XXXI.

An Astrologer

G. DOW

PAINTED ON WOOD: HEIGHT FOUR INCHES FOUR LINES
BREADTH FOUR INCHES TEN LINES.

THIS picture comes from the king of Sardina's collection. It is a work of little importance, and I can add no lustre to the high reputation of Gerard Dow.

There is reason to believe that it is one of his earliest productions.

PLATE XXXII.

Terpsichore—Statue

THIS muse, as well as her companions, was discovered at Tirol, in the house of Cassius. The whole figure is of Pentelic marble. The head, although ancient, has been fitted to the bust.

PLATE XXXIII.

Cæsar's Penny

VALENTIN (MOSES)

Born at Cosmonulm, in Brix 1600, died at Rome in 1674, a pupil of Vouet and Caracciolo.

THE Pharisees, seeking every opportunity to destroy Christ, having asked of him whether they ought to pay tribute to Cæsar, he made them show him a piece of money, and pointing out to these deceitful men the image of the prince stamped upon it, said to them, "Render unto Cæsar the things which are Cæsar's, and unto God the things that are God's."

Christ's reply is the principal subject of the picture, and this subject cannot be explained without the aid of words, for which it is difficult to make expression and gesture adequate substitutes. Not aware of this fact, the artist has exerted much talent without producing much effect. He has represented three persons, who appear differently affected at the sight of a piece of money, he has varied the expression and character of the heads, but he has not brought out the philosophical axiom which cannot be represented by action, and this instance of presence of mind, which is so interesting in the recital, produces a very cold picture.

The colouring of this picture is extremely beautiful. The figures of the two Pharisees are very expressive, but the physiognomy of Christ is not that of the fairest of the children of men. It was surely in sport that the author has placed a pair of spectacles on the nose of one of these persons. Such an anachronism is inexcusable.

THE ASSAULT UPON



THE ASSAULT UPON

PLATE XXX

A Huntsman

METZU (GABRIEL)

PAINTED ON WOOD HEIGHT TEN INCHES, BREADTH EIGHT INCHES THREE LINES

A DUTCH gentleman, richly dressed, is resting after his return from the chase, seated near an open window of his cabinet, he holds a glass of wine which he is about to drink. Behind him are his arms, and on the sill of the window are observed the produce of the chase, and a goblet of water. A vine shoot festoons the outer side of the wall. Through an open window, the panes of which are gothic, and of stained glass, a view is obtained of the country.

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THE Pharsees, seeking every opportunity to destroy Christ, having asked of him whether they ought to pay tribute to Cæsar, he made them show him a piece of money, and pointing out to these deceitful rascals the image of the prince stamped upon it, said to them, "Render unto Cæsar the things which are Cæsar's, and unto God the things that are God's."

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PLATE XXV

The Pilgrims of Emmaus

REMBRANDT

PAINTED ON WOOD HEIGHT TWO FEET ONE INCH BREADTH TWO FEET

If there be any of the works of this inimitable painter which deserve to be styled chefs d'œuvres, that title is pre-eminently due to the present. In it the knowledge of *chiaro-scuro* is carried to the highest pitch of perfection, in this respect, it is a model which cannot be too much studied and meditated upon. Nothing is at a stand in this picture, and yet its harmony is perfect, every thing has its proper tone, and is in its proper place and this sublime accordance of parts exercises such a magical influence, that it is impossible to pass before this beautiful work without being arrested by its irresistible attractions.

The manner of Rembrandt does not admit of adequate description. How can we describe that which is never learned, which is a particular gift, conferred by the favour of nature on a single individual? There are no prescribed principles for harmony, every one conceives it according to his own manner. That of Rembrandt may have its opponents, but his admirers belong to every country, and criticism remains mute when it appears in presence of his productions.

This picture has been repeatedly engraved, it has also been etched by Baron Denon. It is signed, and dated 1649. It is now in the Louvre. In the reports of the French Museum, it is valued at 30,000 francs, or £1200.

PLATE XXVI

The Bagpipe Player

TENIERS (DAVID, THE YOUNGER)

This picture can only be an episode of a larger composition. The bagpipe player is undoubtedly inspiring by his music a group of village dancers, supposed to be in front of him, but are not seen, while the three clowns behind him with a drinking

song in their hands, are employed in drinking and singing. Their disorderly mirth seems to indicate that they are on the very confines of intoxication.

Although this picture is indicated in the notice of the French Museum, as the production of the elder Teniers, who was born at Antwerp, in 1582, and died in the same town in 1649, there is much reason to believe that it should be ascribed to his son. This opinion is warranted, both by the style and colour of the painting, which approach very nearly to the manner of Brauer, of whom the younger Teniers was a pupil. It is rendered still more probable, when we consider the remarkable facility with which he appropriated the characteristic peculiarities of other painters, even of the most opposite description, not only of his own time, but even of an anterior date, a circumstance proved by the innumerable quantities of his imitative paintings (*pastiche*) found in every cabinet, in which the colouring and manner are so well copied, that it is only a very experienced eye that can detect them to be his.

This painting, therefore, might just as well be attributed to Brauer, if the fine and spirited touch of David Teniers were not recognisable in the figure of the musician, and the details of the bagpipe, as well as for the less equivocal evidence afforded by a monogram formed of a small T enclosed in a larger D, painted on the table at which the drinkers are seated.

This picture comes from the collection of M. d'Angervilliers.

PLATE XXVII

Balaam's Ass

LAHYRE (LAWRENCE DE)

PAINTED ON CANVAS HEIGHT THREE FEET SIX INCHES BREADTH EIGHT INCHES

The Scriptures relate that the Lord, displeased with Balaam for going to Balak, king of the Moabites, ordered an angel to stop him on the way as he was travelling on his ass. The animal, alarmed at the sight of the angel, whose hand was armed with a flaming sword, lay down on the ground and refused to advance. Its master, whose eyes were still closed

REMBRANDT.

25



THE PILGRIMS OF EMMAUS.

10 THIRTEEN

6



THE FATHER PLANTER

LETTER 2

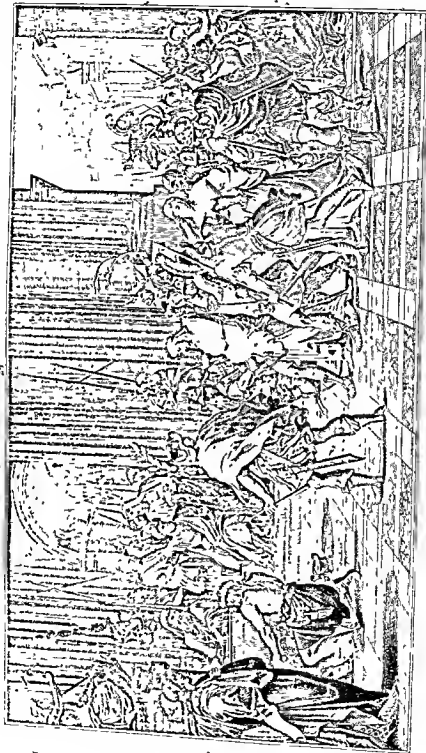
I



LETTER 2



POLYNNIA, ERATO



to the light, struck it violently. The ass then received the power of speech, and exclaimed, "What have I done unto thee that thou hast smitten me these three times? Am not I thine ass, upon which thou hast ridden ever since I was thine unto this day? was I ever wont to do so unto thee?" This miracle terrified Balaam. His eyes were opened, he perceived the angel, and prostrated himself to receive his message.

Such is the subject with which Lahyre has animated this beautiful landscape. The buildings are treated with a skill that leaves nothing to be desired. The small circular temple is a reminiscence of that of the Sybil at Tivoli.

This picture forms part of the old collection belonging to the crown of France.

PLATE XXVIII

Melpomene, Polymnia, and Erato.

LE SUEUR

PAINTED ON WOOD. HEIGHT FOUR FEET, BREADTH FOUR FEET.

When publishing a picture of Le Sueur, entitled *Clio, Euterpe, and Thalia*, we shall have occasion to express our uncertainty about the just application of the names given to the three females represented. This doubt is founded on the absence of the greater part of the attributes by which they can be recognised. Our indecision is even greater with respect to the picture about to form the subject of a few remarks. The notice of the *Museum*, published in 1793, says that the figures represent *Melpomene, Polymnia, and Erato*. If such was the intention of the painter, it must be confessed that it is difficult to discover it. For example, do not the books on which one of the females leans, and the laurels with which she is crowned, belong as much to the epic as to the tragic muse? The music book and crown of flowers may be admitted to designate *Erato* with sufficient accuracy, but how can we recognise *Polymnia* by means of a bass violin? What relation can there be between the muse of *Rhetoric* and this very modern instrument, and already, notwithstanding its recent inven-

tion, very nearly forgotten? Nothing, then, tends to confirm the accuracy of the title given to this picture.

However this may be, it completes the series of the nine muses, which Le Sueur executed in five parts for the president Lambert. We perceive in this work the natural grace and delicate colouring which form the fundamental excellence of his high talents. On examining carefully these five pictures, we find in them a fascinating simplicity which reminds us of ancient paintings, to such a degree that an eminent literary character, well versed in the knowledge of antiquity, one day said as he stood admiring them, that the only thing they wanted, to be appreciated at their just value, was that of being painted in fresco, and having been dug out of the ruins of some ancient palace.

PLATE XXIX

*St Gerbas and St Protas refusing to
Sacrifice to the Gods.*

LE SUFUR

PAINTED ON CANVAS. HEIGHT ELEVEN FEET. BREADTH
TWENTY FEET FOUR INCHES.

This is one of the most beautiful pictures of the ancient French school. This we need not hesitate to affirm: we should seek vainly in Italy, so long fruitful in great painters, for a grander composition, one more noble, more picturesque, better conceived, better arranged and less complicated, notwithstanding the great number of persons introduced. Le Sueur had never travelled, he had no personal acquaintance with that country of the arts in which antiquity, if we may be allowed such an expression, is associated with modern times, presenting so many models for study, so many objects for contemplation, and so many subjects for exercising the pencil in imitating them. Le Sueur was assisted neither by recollections nor comparisons, nor by the habit of contemplating the excellence of his predecessors. The unaided capacity of his own genius enabled him to bring forth this magnificent work. There exist, then, privileged individuals, to whom nature has revealed all, whose greatness is independent of the glory of their contem-

poraries and predecessors, whose sublime inspirations borrow no additional warmth from kindred minds, and who originate new views in the arts which they profess, even after every thing has been done for them of which they seem susceptible

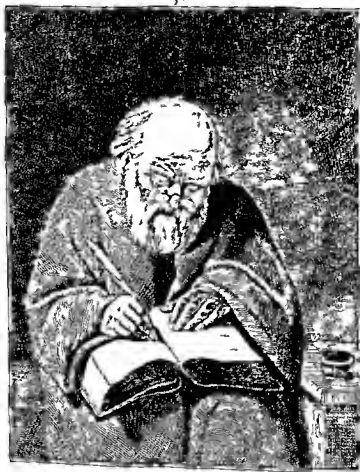
It is related in some legends, that in the reign of Marcus Aurelius, Astasius, appointed to prosecute the war against the Marcomans, consulted the oracles, and was alarmed at their silence. The priests informed him that in order to render the gods propitious, and obtain the victory over the enemy, it was necessary to compel Gervas and Protas, two young Christians, to offer sacrifice to Jupiter, denouncing them, at the same time, as the most dangerous enemies of the pagan divinities. The credulous Astasius yielded without hesitation to these fanatical and deceitful insinuations. He ordered Gervas and Protas to be conducted into his presence, and that every thing should be prepared for offering sacrifice. Such is the historical subject which Le Sueur has treated of.

The scene of this event is under an immense portico, decorated with Corinthian pillars, and paved with costly marbles. This majestic portico is to all appearance the vestibule of Astasius' palace, since in the background to the left of the picture we perceive a long gallery, which no doubt communicates with the interior apartments. Towards the right, the portico is entirely open, and allows the view of a public place decorated with temples, palaces, and statues, and terminated by a triumphal gateway. It is by this part of the portico that the party is approaching. To the left of the picture, we perceive a statue of Jupiter placed on an elevated altar, and holding an image of Victory in his hand. At the foot of the altar the sacrificing priest, having his head crowned with flowers and naked to the waist, with one knee on the ground, and armed with the consecrated knife, has already seized the victim with his nervous arm, and is just in the act of throwing it down to kill it. On the left of the altar, priests are bringing consecrated vessels for the purpose of libation, and on the right are two magistrates dressed in the toga, one of them holding in his hands Astasius' decree ordering the two youths to sacrifice to the gods, and which no doubt he is about to read to them. In the background, at the entrance of the gallery, and

on the list of the flight of steps leading to it, Astasius himself is seated, adorned with all the insignia of power. With his right hand elevated and pointing to the statue of Jupiter, he seems to be commanding Gervas and Protas to address their prayers to him. Astasius is surrounded by his guards, the generals of his army, priests, and augurs, the Roman eagles, ensigns, and lances, glitter among the arches of the gallery. The spaces between the pillars are occupied by people drawn thither by curiosity, and by trumpeters calling the people to this solemnity. At last, Gervas and Protas appear. As the first actors in this imposing drama, they speedily attract attention. Who can fail to recognise them in the midst of this immense number of persons, by their long white tunics, emblems of the purity of their hearts? All the attractions that modesty and religious resignation can imprint on the human figure, all the dignity which candour can confer on the motions of a lofty stature, and all that innocence can add to the charms of youth, are found united in these two beautiful figures, and these properties seem still further enhanced by the ferocity of the soldiers of the guard, who are conducting them. Never was a contrast in characters and professions better imagined, more founded in nature, or expressed with more justice and energy. With what rudeness and unfeeling barbarity are the three soldiers dragging after them these two interesting victims! How admirably is the insolence of a subaltern commander shown in the centurion who precedes the group! What audacity and rudeness in the activity of the guards in the background employed in driving back the people, whose motions and gestures indicate the sympathy which such a scene inspires! These soldiers are under the eye of their general, the more cruel they are, the more do they expect to please him, and the baseness of flattery is added to their odious insensibility. Every thing breathes, speaks, and moves, in this magnificent picture. In the crowd of persons, no one is useless, and not an individual is introduced without a proper design. The exposition is obvious, the action undivided, and the interest is maintained throughout.

This picture, from which any school would derive reputation, is a master piece in composition, expression, and execution, and holds a first rank even among

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A OPTAVE

II



THE STREET CHURCH

the many admirable productions of Le Sueur. It decorated for a long time the church of St Gervas, in Paris, and although put to a severer test in the Musée Napoleon, its just celebrity was even increased by being conveyed thither. It is said to have once been in contemplation to have it executed in Gobelin tapestry.

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PLATE XXX.

An Old Man employed in Writing
BREKELENKAMP

PAINTED ON WOOD, HEIGHT SEVEN INCHES SIX LINES,
BREADTH SIX INCHES THREE LINES

LE BRUN, in his work on Flemish, Dutch, and German painters, has published a picture of this artist, whose productions are pretty well known, although we are ignorant, as this historian observes, in what place he was born, by what master he was taught, and when he died. This obscurity is by no means deserved. This painter ought to have attracted more observation by his talents, but it is with reputation as with many other things, it is often determined by chance.

He has represented in this picture an old man sitting with a large book on his knees, to which he is committing the result of his meditations. The head is well conceived, it may well be considered that of a man who has grown old in study. He is engrossed with the subject of which he treats, the pen readily obeys his wishes, and may be said merely to be transcribing the book already written on the page of his imagination. The attitude is simple and true, and such as the action requires.

It is evident that this is a portrait, but who is the individual represented? Of this we are unfortunately ignorant. Benevolence, reflection, and severity of manners, are indicated by this head, and we regret that we are unacquainted with a man whose features command respect and confidence. By the total absence of all luxury, and even of things most necessary to the comforts of life, by the nature of his dress, and his robe without buttons, we may presume that it is the portrait of some Moravian brother.

Notwithstanding the merit of this portrait, it is not from it that we ought to determine the rank which

this painter should occupy. We have seen in collections many paintings by this artist, composed with remarkable spirit, and striking for the truth of their colouring.

PLATE XXXI.

The Street Singer

ADRIAN VAN OSTADE

PAINTED ON WOOD, HEIGHT ONE FOOT FIVE INCHES
BREADTH ONE FOOT FOUR INCHES

A SINGER on the streets and highways, (or *chansonnier*, which is the title usually given to this delightful picture,) leading a young boy, has halted before the door of a village cottage. He is singing, and accompanying himself at the same time on the violin. One of the villagers, seated, and provided with a pot of beer, indicates, by his rustic but expressive laughter, the nature of the song they are listening to. Some children are near him, and by their natural and joyous expression, show that they are equally enjoying the music.

This picture belongs to the collection at the Hague, and bears the following signature and date *A V Ostade, 1673*. It is admitted to be an excellent example of this painter's manner, and, along with a companion to it hereafter to be represented, has been valued at 1200 guineas. Both pictures are now in the Hague gallery. The artist was a native of Lubeck, and born in 1610. He studied under Francis Hals, along with Brauer and others, who afterwards became famous. He was a man of considerable genius, and formed a style in some respects peculiar to himself. His subjects are similar to those of Teniers. His pictures are so highly finished, that they possess a lustre and polish seldom found in other productions. He is particularly celebrated for the skill with which he peoples his landscapes, and the living expression he gives to his figures. So generally was his superiority in this particular felt and acknowledged, that he was often solicited by his contemporaries to paint the figures in their landscapes. His colouring is natural and felicitous, the lights and shadows skilfully managed, and a peculiar transparency is observable throughout, which renders his pictures highly attractive. He was deficient, however, in knowledge of drawing,

and skill in arranging the different parts of his pictures, and his figures, notwithstanding their animation, have often a stunted or dwarfish appearance. The paintings which he produced in his best days are very scarce, and bring exorbitant prices. He died in 1685, at the age of seventy five.

PLATE XXXII.

Portrait of a Man

DYCK (ANTHONY VAN)

PAINTED ON CANVAS. HEIGHT TWO FEET ELEVEN INCHES.
BREADTH TWO FEET SIX INCHES.

We have sought in vain among the series of portraits engraved after this great painter, to find the name of the person represented in this picture. A few slight resemblances would not justify us in giving a decided opinion on this subject, and it would be imprudent to trouble the reader with mere conjectures. There is only one that we can hazard with any degree of assurance, it is that the original of this portrait was certainly a friend of the author. It is easy to perceive that it is one of those portraits which artists produce from affection. Such portraits are never paid for, it is friendship which guides the pencil and the heart is charged with the expression. We do not hesitate, therefore to class this portrait among the most valuable works of the kind which the art of painting owes to Vandyck.

It belongs to the collection of the Stadtholder

PLATE XXXIII.

The Communion of St Jerome

DOMINECHINO

PAINTED ON CANVAS. HEIGHT TWELVE FEET SEVEN INCHES.
BREADTH SEVEN FEET ELEVEN INCHES.

Four score and ten years have passed over the head of St Jerome. Labour, meditation, austerities of every kind, have served to undermine as much as years have done, the robust constitution he received from nature. He feels death approaching, and desires for the last time to receive the viaticum. His friends have carried him to the church of Bethlehem. At the

approach of the host, which is presented to him by a priest of the Greek church, the venerable old man tries to rally his failing strength. It is in vain that a young man eagerly lends him support, with the most respectful affection. His body sinks, his relaxed muscles refuse their aid to enable him to accomplish his pious wishes, his arms and legs have lost their power, and nothing but the presence of his God prevents his soul from taking its flight. What an affecting scene! What sublimity of expression! What a profound knowledge of nature! With what skill this great painter has expressed, in the different characters piety, resignation, regret, pain, admiration, astonishment, and even that indifference to such scenes which is produced in certain men by being daily accustomed to perform the same duties. This admirable work is one of the finest pictures Italy ever produced, and it is not surprising that Poussin should have found in Rome only two others capable of being put in competition with it.

We may justly blame the age in which this great painter lived, for not having appreciated its merits. Poverty has made ample recompense for this injustice, and the shade of Dominechino ought to be consoled. Guido and his partisans destroyed the reputation of Zampieri as it was beginning to rise in Rome. Lanfranc and Espagnolet, influenced by the basest jealousy, embittered his days. Hannibal Carracci alone had the generosity to defend him, but Hannibal died, and Dominechino was left without a protector. Riches and honours recompensed the slightest production of his rivals, but misery was his portion. It was to the compassion of a priest that he was indebted for an order to execute the picture we have just described, and he received only 250 francs for it, envy was enraged at the power of his genius and calumny was resorted to in order to give it effect. Some years before, Augustin Carracci had painted the same subject for the *Chartreuse de Bologne*, and an accusation of plagiarism became the general cry as if history were not a domain equally open to all. These two pictures have now been exhibited in company, and every one is in a condition to judge of the good faith of the enemies of this sublime artist, whom Espagnolet at last succeeded in driving from Naples as unworthy of the name of painter. Whenever envious rivalry springs up among artists, it might be

VAN DYCK

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POETRY OF THE





YOUTH FANNY



YOUNG PAUL.



TRIUMPH OF ALEXANDER

wished that a friend would cry out to them every morning as they awake, "Think of Dominechino!"

It must not be charged to him as an anachronism, that he has represented the priest in the sacerdotal costume of the Greeks, and the deacon in that of the Roman ritual. We have the authority of M de Fleury for stating that this was, for a considerable time, a practice common to the two churches.

This picture formed part of the hundred articles of statues and paintings, delivered to France by Pope Pius VI., according to the terms of the treaty of Tolentino. It decorated the high altar of the church of St Jerome de la Charité, at Rome, to which it was restored at the delivery of claimed property in 1815.

Cæsar Testa and Jacques Frey have engraved it, but it would not be difficult to do it better, and it is a subject worthy of occupying the burn of an engraver.

PLATE XXXIV.

A Young Faun Playing on the Flute

LEANING on the trunk of a tree, his shoulders covered with a panther's skin, a young faun has just ceased to play on his flute, and appears as if waiting, till another has terminated his part, in order to recommence.

This pretty figure is an example of a study from nature of a kind very seldom found in ancient sculpture. It is the representation of a youth ten or twelve years of age. He has not yet attained the age of puberty, his rounded limbs, fleshy knees, and supple attitude, which no muscle restrains, every thing indicates an age exempt from the influence of the passions, and of which the sports of childhood form the only concern.

This charming figure is from the Villa Borghese.

PLATE XXXV.

The Triumph of Alexander

LE BRUN

PAINTED ON CANVASS, HEIGHT FOURTEEN FEET FIVE INCHES
BREADTH TWENTY FIVE FEET NINE INCHES

THIS distinguished French painter, after having re-

presented all the most celebrated victories of Alexander, thought it incumbent on him to terminate the series, as the conqueror of Asia had himself done, by his triumphant entry into Babylon, which might then be regarded as the capital of Asia. Having completed the famous expedition which brought him to the shores of the southern ocean, where the termination of the land at last brought his victories to a close, Alexander retraced his steps, and braving the inclemency of deserts, at length appeared at the gates of Babylon with the shattered remains of an army which a hundred nations could not subdue, but which had sunk on the burning sands it was necessary to traverse. The conqueror, only thirty years of age, and having the sceptres of the world at his disposal, appears at the gates of the most colossal of cities—of that Babylon so proud of the monuments of Semiramis, and the recollection of the virtues of Cyrus. Scarcely can a more imposing combination of circumstances present itself to the mind, and if the pomp of a triumph ever find favour in the eyes of the wise, it should be that which the chief of towns pays to the chief of heroes.

Alexander, in whose features a resemblance may be traced to Louis XIV., is represented in a triumphal chariot. The car is drawn by two elephants, richly caparisoned and covered with housings sparkling with precious stones. The hero holds in one hand a golden sceptre, surmounted by a figure of victory, and in the other the sword which has vanquished the world. He is leaning on the side of the chariot.

Two youths, mounted on the elephants, are guiding them, and holding vessels, from which the smoke of incense rises, and perfumes the air which the conqueror breathes. His aspect is calm, dignity without pride is impressed on it. Tranquil and magnanimous, he appears to think less of the honour he receives than of the happiness he has produced, by delivering Asia from the insupportable yoke of Darius.

His lieutenants, mounted on magnificent chargers, are following the chariot. On the foreground of the picture, a Persian warrior is giving directions to two barbarian slaves who are carrying a costly golden vase on a litter covered with a richly bordered tapestry. This Persian is Bayasians, governor of Babylon. It is he who has arranged the pomp and ceremony of this procession, and he now appears to be directing

its progress, and causing flowers to be strewed on the road by which Alexander's car is advancing

The advanced part of the procession has already entered Babylon. In a short time the triumphal car will pass before the statue of Semiramis, raised on a pedestal at the entrance of the city. In the superb architecture of the buildings, the ancient and magnificent palaces of the kings of Assyria, and the gardens so much celebrated in history, we recognise some of the most imposing features of that distinguished city, and which Voltaire has made the subject of some beautiful verses

Quel art a pu former ces enceintes profondes
Ou l'Euphrate egare porte en tribut ses ondes ?
Ce temple ces jardins dans les airs acrotes
Ce vaste manolée ou repose Ninus ?
Eternels monumens moins admirables qu'elle

This picture, in which splendour of scene is combined with dignity in the characters, was the last of the series of Alexander's battles, all of which it was Le Brun's intention to represent. Many of them he has completed, and we shall have occasion to speak of them hereafter. The object which this great painter had in view in executing them for the Gobelins, was to furnish the workmen in that beautiful and important establishment with models or patterns for their tapestry. His wishes in this respect have been completely fulfilled, and that happily without the arts having suffered thereby, for at that period, when the manufacture of the Gobelins was much less perfect than it has since become, it was customary to cut the pictures into narrow strips, in order that the workmen might more readily copy them on the tapestry. But, perceiving what a loss the arts would sustain by sacrificing in this manner pictures whose preservation must perpetuate the reputation of the French school, Le Brun's numerous pupils, justly jealous of their master's glory, hastened to make copies of his principal works, and these were employed for the use of the manufactory.

The pictures of the passage of the Granicus, the battle of Arbèles, the defeat of Porus, and the entry into Babylon, were placed in the gallery of Apollo, but they were not long kept together in that situation. The permission granted to some painters of the old academy to use this gallery as a painting-room, was the occasion of their being separated

The disadvantage arising from not seeing the whole series together perhaps occasioned the erroneous notion entertained by strangers, that the engravings of Gerard Audran were superior to the pictures.

It is obvious that we must estimate the merit of these admirable compositions less by the details than the general effect. The genius of Le Brun could not be tied down to minute polishing and penciling. He conceived that a composition forty feet in extent did not require to be finished like a miniature, and that, as his pictures were to be seen at a great elevation they did not need the same precision as a cabinet painting. And yet, when we examine the execution what a surprising facility! what beautiful harmony! what justness of expression! what dignity and variety in all the characters! and what inconceivable art in instantly directing the attention to his hero! The latter is never insulated, and yet the most inexperienced eye discovers him in an instant.

This picture, as well as the rest of the series, has been engraved by Gerard Audran and many other artists.

PLATE XXXVI.

The Crowning with Thorns

TITIAN

PAINTED ON WOOD. HEIGHT NINE FEET FOUR INCHES SIX LINES.
BREADTH FIVE FEET NINE INCHES EIGHT LINES.

This painting is one of the most celebrated productions of this famous artist, and travellers continually allude to it in terms of the highest commendation. The artist has represented the Saviour of the world in an obscure prison, surrounded by executioners. These barbarous men are armed with poles, which they are pressing violently upon the crown of thorns, and forcing the sharp points to pierce into his head. One of them, covered with a coat of mail, kneeling before him in mock homage, scoffingly presents to him a reed instead of a sceptre.

The expression of the principal figure is admirable; nothing can be more sublime than his grief, the beauty of his features undergoes no change from suffering. We perceive the tranquillity and elevation of the Divine mind through the human features in which they are clothed. The union of the two na-

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THE LATEST VIEW OF THE

tures cannot be more successfully portrayed. How strikingly does the dignity exhibited in the movements of this figure contrast with the vulgar brutality and blind rage of the executioners which surround it!

We perceive in the back ground a bust placed over the archway, with the inscription beneath it, *TIBERIUS CÆSAR*. The presence of this bust, which many may consider singular in such a place, is an ingenious plan which the great painter has adopted to indicate the period when this great catastrophe took place. No one, moreover, is ignorant with what eager emulation the proconsuls multiplied images of the emperors, especially of those who were most remarkable for cruelty. Besides the flattery thereby conveyed, they were guided in so doing by the policy of the times, which took pleasure in humiliating the Jews by numerous inaugurations of images,—a ceremony which the Jewish law forbade, and history informs us how many insurrections were occasioned among the Hebrews by this Roman custom, and how much blood it caused to be shed at Alexandria, Salonica, Antioch, and other places. There is no violence done to probability, therefore, by supposing that, at a time when most of the governors of provinces were enriching themselves by the cruelties of Tiberius, Pontius Pilate, whose mildness made him averse to the punishment of the Jews, and whose contemptible weakness delivered him up to his persecutors only from the fear of offending his master, had caused the image of Tiberius, with a view to maintain himself in his favour, to be placed over the very spot where his victims were sacrificed.

If, however, the building in which this scene is passing represent one of the halls of the Pretorium, or the peristyle which leads to it, there will then be nothing surprising in perceiving the bust of the emperor. It is quite natural to find the image of the head of the state in a place devoted to the administration of justice. In this case Titian cannot be accused of any impropriety, and as an ingenious means of indicating the date of this important event, it deserves approbation. Supposing that the painter wished to represent a part of the Pretorium, there is nothing in Scripture opposed to his so doing consistently with historical accuracy. The wide flight of steps and the massive character of the architecture

are suitable to the character of such a place, and the purposes for which it was used.

That judicious historian of Venetian painters, Ridolphi, regards this sublime work as constituting one of Titian's strongest claims to be considered the first painter of this beautiful school, and few will fail to acquiesce in his opinion. In this picture Titian may be considered as one of the greatest colourists, but still more as one of the greatest painters in regard to poetical genius, qualities which are so seldom found combined. In speaking of this picture, the author alluded to uses the following words:—"It was for the church of *Santa Maria della Grazia*, at Milan, that he executed the celebrated picture of our Saviour, in which he is seen on a vast theatre decorated with columns and statues, clothed with purple by the Hebrews, and crowned with thorns. We perceive the skill with which the painter has succeeded in imparting to the figure all the effects of pain. He is surrounded by a crowd of functionaries employed in their barbarous work, all whose gestures indicate the ferocity of their hearts. One of them, covered with a brilliant coat of mail, is presenting to him, on his knees, a vile reed as a sceptre.

"While mortals are covering their foreheads with precious stones, Christ, in order to gain possession of his kingdom, is submitting his to a diadem of thorns, from which he receives only bloody wounds! How sublime is the effect of this picture! The mere sight of it is enough to move the compassion of every heart, while the actual spectacle of the Redeemer's torments could not draw the faintest pity from the barbarous Israelites.

"This work increased the reputation of Titian to such a degree, that princes vied with each other in inviting him to their courts." &c.

Mengs, also, an enlightened and fastidious critic, passes a high eulogium on this magnificent work. "I stopped," he says, "for a few days at Milan, in order to see the paintings, and particularly the cartoon of the School of Athens, which is in the Ambrosian Library, I found some pieces by Gaudenzio Ferrari, which gave me pleasure, but I was most of all struck with the admirable picture of the Crowned with Thorns, by Titian, which is one of the works which best characterise this great master as one of the patriarchs of painting."

But quotations of this kind would have no end were every thing to be cited that has been said by the most esteemed writers respecting this chef d'œuvre. It holds one of the first places among the most valuable productions of his best days. We perceive in it that truth, magical beauty of pencil, and admirable colouring, which constitute the excellence of this great master.

It bears his signature in the following form **TITI-ANUS F**. It was carried off by the French, and placed in the Napoleon Gallery, and having been taken down and concealed at the time when the other plunder was restored, it happened not to be reclaimed and in consequence continued to be one of the principal ornaments of the collection in Paris*. There is an old print of it by Le Febvre, and a modern one done in Paris by Massieu †

PLATE XXXVII

View of Venice

BERNARDO CANALETTO

PAINTED ON CANVASS HEIGHT ONE FOOT EIGHT INCHES
BREADTH TWO FEET SEVEN INCHES

VENICE has always offered favourite subjects for representation to painters. Its peculiar situation, the picturesque beauty of its architecture, as well as its historical celebrity, render it a scene of which every one is desirous to form an accurate conception. Perhaps no painter has been so successful in delineating the beauties of

The pleasant place of all festivity
The revel of the earth the masque of Italy

as two of its own citizens, Antonio and Bernardo Canaletto. The former, especially, who was born in

* Along with the above charge of unfair dealing I ought in justice to be observed that many pictures were allowed to remain in possession of the French by consent of the allied powers. They enforced the restoration of such as had been publicly exhibited but they did not think themselves warranted to interfere with what had been placed in private apartments. In consequence of this, many valuable paintings still remain in the Tuileries to which the French have no better claim than they had to the contents of the Napoleon Gallery.
† Notices of the Life and Works of Titian. London 1829

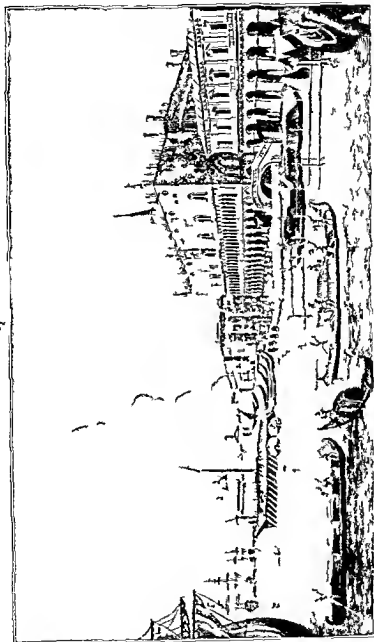
1697, attained to great excellence in painting views from nature, and produced many admired representations of his native city. He is said to have employed the camera obscura in order to ensure accuracy of delineation and outline, and afterwards to have corrected what was defective in the air tints. He resided for some time in England, during which he painted several views which are highly admired. One of them is a perspective view of King's College Chapel, Cambridge, which is preserved at Strawberry Hill, and others are, or were lately, in Buckingham House.

The present view is said, by the authors of the Musée de France, to have been painted by a nephew and scholar of the above artist, named Bernardo Canaletto, or Count Bellotti, who was born in Venice in 1724, and died at Warsaw, in 1780. It represents the ducal palace, looking towards the grand canal and the extremity of the piazza of St Mark. The extreme accuracy of the view, and the admirable manner in which the perspective is managed, constitute its principal merits. Had the colouring been more harmonious the illusion would have been complete.

The Ducal Palace forms a prominent feature in most of the views of Venice. As a magnificent combination of Moorish and Gothic architecture, it has now no parallel in Europe. "It is in vain that the fastidiousness of vertu, and the rigour of criticism have discovered innumerable faults in the Ducal Palace of Venice. To the painter and the poet, to the imagination that floats upon the romantic era of the middle ages, that wanders from the fields of Palestine and the Roncesvalles to the feats of the Dandolo and the Falieri, this is the edifice *par excellence* and the arena of the Coliseum is not a subject of more religious admiration to the classic artist than the *Corte del Palazzo Ducale*—to those whose associations are made up to the bold, vigorous, and romantic times which inspired the lyrics of Tasso and Ariosto, and produced the warrior merchants of Venice.

"Thus immense fabric, to which the church of St Mark was only a private chapel, is entered by eight gates, and covers a part of the Piazza of the Piazzetta and of the grand canal. The principal gate (erected in the 15th century) opens into the *Corte*, and all that there presents itself might be mistaken for a

CANALLET



THE CANAL

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1697, attained to great excellence in painting views from nature, and produced many admired representations of his native city. He is said to have employed the camera-obscura in order to ensure accuracy of delineation and outline, and afterwards to have corrected what was defective in the air tints. He resided for some time in England, during which he painted several views which are highly admired. One of them is a perspective view of King's College Chapel, Cambridge, which is preserved at Strawberry Hill, and others are, or were lately, in Buckingham House.

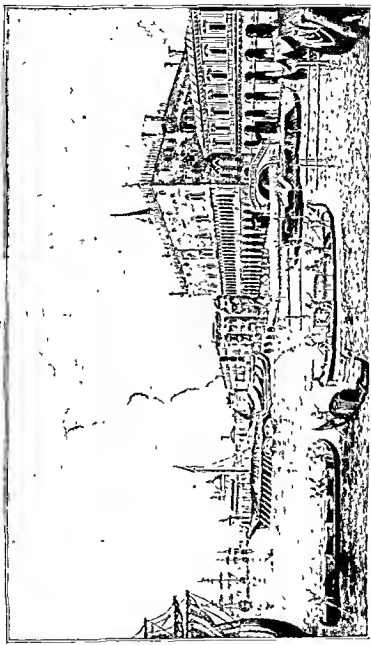
The present view is said, by the authors of the Musée de France, to have been painted by a nephew and scholar of the above artist, named Bernardo Canaletto, or Count Bellotti, who was born in Venice in 1724, and died at Warsaw, in 1780. It represents the Ducal palace, looking towards the grand canal and the extremity of the piazza of St. Mark. The extreme accuracy of the view, and the admirable manner in which the perspective is managed, constitute its principal merits. Had the colouring been more harmonious, the illusion would have been complete.

The Ducal Palace forms a prominent feature in most of the views of Venice. As a magnificent combination of Moorish and Gothic architecture, it has now no parallel in Europe. "It is in vain that the fastidiousness of virtue, and the rigour of criticism, have discovered innumerable faults in the Ducal Palace of Venice. To the painter and the poet, to the imagination that glows upon the romantic era of the middle ages, that wanders from the fields of Palestine and the Roncesvalles to the feats of the Dandolo and the Falieri, this is the edifice *par excellence*, and the arena of the Coliseum is not a subject of more religious admiration to the classic artist than the *Corte del Palazzo Ducale*—to those whose associations are made up to the bold, vigorous, and romantic times which inspired the lays of Tasso and Ariosto, and produced the warrior merchants of Venice.

"This immense fabric, to which the church of St. Mark was only a private chapel, is entered by eight gates, and covers a part of the Piazza of the Piazzetta, and of the grand canal. The principal gate (erected in the 15th century) opens into the *Corte*, and all that there presents itself might be mistaken for a

CAHALIETTO.

27



VIEW OF CAHALIETTO.

AR. TAIDYIE



detached scene of the Alhambra. The rich mixture of Arabesque and Gothic architecture, the tier over tier of cloistered porticoes, which would answer equally well for the holy retreat of the Mahometan and Christian monk, and yet are marked by the splendour and ornament of a royal residence, are alike magnificent and imposing. When the *Giant's Stairs* are ascended, the terrible lions' mouths present themselves, where the fatal 'denunzie secrets' were once received. From this exterior corridor the state apartments are entered.*

The magnificence of the interior corresponds to this external splendour. The ceilings of some of the apartments are painted by Titian, and the walls are adorned with paintings by that artist, by Tintoretto, Vicentino, &c

PLATE XXXVII

Anadne—Statue

BESIDES the present, there exist two other statues of a similar description, one of which once belonged to Christina, Queen of Sweden, and subsequently to Don Livio Odescalchi, from whose heirs it was purchased by Philip V, and transported to Spain along with the other statues of the same gallery. The second for a long time ornamented the gardens of the Villa Medici at Rome, but is now at Florence. That from which the annexed engraving was taken belongs to the Vatican, and is composed of Parian marble. All the three are colossal, and were long supposed to represent Cleopatra, a queen so famous for her amours, and the kind of death she adopted in order to save herself from the degradation of gracing Augustus' triumph.

The opinion that this was a representation of the Egyptian Queen generally prevailed till the middle of the last century. Poets celebrated it as such, and Latin and Italian verses, written under this idea, were inscribed on the pilasters of the arch under which it was placed. Further examination however gave rise to new opinions: the supposed asp which may be perceived on the upper part of the left arm seemed nothing more than a bracelet, and anti-

quaries, from being unable to conceive how the Queen of Egypt could be represented without the regal and magnificent robe which she put on before her death, or the golden couch on which, according to Plutarch's account, she lay down to breathe her last, were led to the opinion that this is the figure of a nymph, or perhaps of Venus, asleep. Winckelman fluctuated between these two opinions, without showing a preference for either, it is likely that they appeared to him not very tenable. There is no attribute which can be assumed as indicating a naiad, or the goddess of beauty. Carlo Fea has since supposed, no doubt from the disorder of the drapery, that the beautiful sleeper is Semele, but by what distinctive mark can we recognise in this statue the unfortunate lover of Jupiter?

Finally, Visconti is of opinion that this statue represented Anadne lying on the rocks of Naxos, where the perfidious Theseus had abandoned her. According to him she is represented sleeping, in the attitude in which she lay when Bacchus became enamoured of her. He observes, moreover, that her half loosened tunic, her veil negligently thrown over her head, and the disorder of the drapery in which she is wrapped, indicate the agitation which preceded this moment of repose. He also states that the bracelet on the upper part of the left arm, which has the form of a small serpent, which the ancients named *ophis*, has quite erroneously been taken for an asp, and been the means of confounding Anadoc with Cleopatra, whose death was occasioned by the bite of that reptile.

This explanation is no doubt ingenious and satisfactory, but to presume that it will always be adopted would be to assign a steadfastness to human opinions which very rarely belongs to them. An artist conversant with the study of antiquity, and entertaining the greatest respect for M. Visconti's profound knowledge, has expressed doubts as to the probability of his opinion. He thinks that this statue represents Rhea Silvia, mother of Romulus and Remus, still under the influence of that delusive sleep which left her ignorant of the visit of Mars. His conjecture is founded on the disorder of the drapery, and on the conformity of the attitude to that impressed on a medal in his possession, and which is an undoubted representation of the daughter

* Morgan's Italy, vol. ii p. 451

of Numitor It remains for this individual to develop his views in whatever manner he judges most suitable, and to support them with all the authorities which he will no doubt be careful to collect in order to prove their accuracy

PLATE XXXX

The Virgin, Infant Jesus, and St John

RAPHAEL

PAINTED ON WOOD IN A CIRCULAR FORM, THE DIAMETER TWO FEET THREE INCHES

In this beautiful picture, which is vulgarly known by the name of *La Madonna della Sedia*, the Virgin is seated on a chair richly carved and elegantly ornamented. She holds the Infant Jesus between her arms and on her knees. Near him we perceive the young St John with a cross between his arms. His hands are joined, and his attitude is that of a child at prayer.

For two hundred years this delightful picture has enjoyed the highest reputation in the arts. It is evident that Vasari was unacquainted with it, otherwise he would not have failed to mention it in his great work on the lives of painters. The writers who have since commented on his work, have in like manner omitted to speak of it, which proves that their knowledge was not more extensive than his. It would have been easy for them however to have supplied this omission if they had travelled, or been careful to make accurate observations during their travels, since this picture has been exhibited since 1569 in the second tribune of the gallery of Florence. Richardson is the first author who has spoken of it. It seems to us that some of his observations on this work are not just, but others are extremely so. Every one, for example, will agree with him in his opinion respecting the perfection of the head of the Virgin. It at once combines grace, nobleness, and amiability. The celebrated author may be blamed, however, for having given too massive a form to the Infant Jesus: his muscles are those of a young Hercules. The expression of the countenance, too, is remote from the idea which we love to form of the Infant. His look conveys an appearance of disdain,

which by no means recalls to the imagination the unchangeable benignity of the Saviour of the world. The expression of St John's countenance is much nearer the truth, it is more innocent, more ingenious, and more historical.

One would suppose, from the appearance of this picture, that it was painted in fresco. In spite of the brightness of the colour, we do not find it exhibit the ordinary warmth of oil painting. It may be presumed that the author has painted it on too thick a layer of white paste, which has absorbed the oil, or that it has suffered from humidity. It is well known that at Florence it was covered with a glass. A prejudice long prevailed in favour of this method for preserving pictures, but there is no doubt that it is hurtful, by attracting the humidity which the walls necessarily communicate to paintings.

A painting of such beauty naturally inspires travellers who have admired it with the desire of preserving the recollection of it by means of imitations, and it has accordingly been often copied*. The engravings which have been executed of it are equally numerous. The most esteemed are those of G Sadeler, Van Scuppen, Bartholozzi, and Morghen.

The *Madonna della Sedia* was sent to Paris by citizen Laumond when civil commissioner attending the army of Italy. Since the dispersion of the Napoleon collection it has been in the invaluable collection of the Palazzo Pitti at Florence.

PLATE XL

The Repose of the Holy Family in Egypt

ROTHENHAMER

PAINTED ON COPPER HEIGHT TEN INCHES, BREADTH EIGHT INCHES SEVEN LINES

This skilful painter was born at Munich in 1564. Although he learned the rudiments of his art in that city from an artist of little note, named Donouer, his manner was entirely formed by studying in the most celebrated schools south of the Alps. He visited Italy at an early period of his life, and first brought

* The copy said to come nearest the original is by *Monacheur Fabre* and is to be seen in his own very precious and interesting collection at Florence. — *Morjan's Italy* vol. 1 p. 41, note

BARBARA
38



THE VIRGIN

ESTABLISHED.

41



THE REST IN EGYPT.

JOSEPHINE'S ESCAPE



himself into notice at Rome by producing historical subjects of a small size painted on copper. These were admired for their elegance, delicate penciling, and rich colours. While the opinion seemed generally to prevail that pieces of this description were best adapted to his capacity, he suddenly surprised his friends by producing a picture of large dimensions, distinguished for fertility of invention, tasteful disposition, variety in the draperies, and many other excellences. The reputation which this work acquired him, rendered him desirous to cultivate painting in large, and he accordingly attached himself to fresco, even though his small pieces on copper were in such request as to bring high prices. In order to improve himself in colouring he removed to Venice, where he made Tintoretto his model. While in this city he painted the Annunciation in the church of St Bartolomeo, and several other works of large size. The Duke of Mantua and the Emperor Rodolph II became his patrons, and he executed for the former a piece representing a Dance of Nymphs, and for the latter the Banquet of the Gods, in which he introduced a great number of figures, and arranged them with great skill. He ultimately left Italy and returned to his native country, taking up his residence at Augsburg. He was much employed in this place, and although he received large sums for his productions, he was addicted to such expensive habits that he died in poverty, leaving to his friends the necessity of defraying the cost of his funeral.

The accompanying engraving, which is the only one we shall be enabled to give after this master, represents one of his small paintings on copper. The brilliant colour of this production indicates that it is posterior to his residence in Venice, or at least that it belongs to the time when he had acquired in this school a knowledge of this essential branch of the art. It represents the Virgin, seated under an umbrageous tree, holding the infant Jesus on her knees. Groups of angels, cherubim, and seraphim, borne on clouds or hovering in the air, are scattering roses on the heads of the travellers, while others are gathering them from the bushes, and St John presents them in a basket to his divine master. The Virgin regards with pleasure the complaisant attention of the child. St. Joseph, seated at their side, his head and eyes raised to heaven, seems to admire

the secret goodness of Providence, evinced by this multitude of uncreated beings, watching with such care over the wants of his family.

The head of the Virgin is distinguished for benevolence rather than dignity of expression. Notwithstanding his long abode in Italy, Rothenhamer could never entirely divest himself of the German taste. But all his children are charming for their gracefulness, easy movements, and amiable naïveté. Indeed he always appears to advantage when designing naked figures, and he was himself accustomed to boast that he had a perfect understanding of this branch of painting, and we may perceive in this agreeable group of innocents, that he took pleasure in displaying his superiority.

PLATE XLII.

Bohemians (Gipsies) Resting.

VOUVERMANS

PAINTED ON WOOD. HEIGHT THIRTEEN INCHES SIX LINES,
BREADTH FIFTEEN INCHES SIX LINES.

A GROUP of gipsies, men, women, and children, have halted by the side of the high road in order to rest themselves. They have fastened a piece of canvass or old carpet to two trees to shelter them from the rays of the sun, and some of them are employed in cooking victuals. In the foreground of the picture one of these gipsies is giving suck to a child, and before her are two young boys and a dog lying on the ground. Two villagers who have been riding past have stopped beside them, and one of them has dismounted to have his fortune told. He is presenting his palm to a gipsy who has no doubt predicted something amusing, as both he and his companion are smiling. At this moment a carriage is passing drawn by four gray horses, and preceded by a page on foot, bearing a hawk on his wrist. A lady is at the door of the carriage looking at the scene. One of these wanderers is asking alms of her.

The colour of this beautiful picture has unfortunately undergone some change. The group of gipsies in particular has become almost black, probably from the oak wood on which it is painted having absorbed the oil.

PLATE XLIII

An Old Woman Reading

G DOW

PAINTER BY WOOD AND OF AN OBLONG SHAPE, HEIGHT FIVE
INCHES SIX LINES BREADTH THREE INCHES SIX LINES

An old woman seated before a table holding a book, her joined hands seem to intimate that she is engaged with some devotional reading. Some are of opinion that this figure represents the artist's mother, which is the more probable from the resemblance which this figure bears to the more aged female employed in reading the Bible in another of his pictures, which is known to represent his mother. The latter painting which is one of his most esteemed productions, will be described hereafter. The present one is beautifully coloured, and the execution very carefully finished.

PLATE XLIV

The Dying Gladiator—Statue

I see before me the gladiator I o
He leans upon his hand—his mainly brow
Consents to death but conquers agon
And his drooped head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash fall heavy one by one
Like the first of a thunder shower and now
The arena swims around him—he is gone
He ceased to inhale the shout which has led the wretch who won

He heard it but he heeded not—his eyes
Were in his heart and that was far away
He recked not of the life he lost nor prize
But where his rude body by the Danube lay
There were his young barbarians all at play
There was the Dacian mother—he the first
Brought to make a Roman soldier—shall he expire
And unavenged?—Arise ye Goths and plot your revenge!

Child Harold Canto II

These a liberal lines were written under the idea that this statue represented a dying gladiator, and it is probable that they will contribute to render that its popular designation at least in this country. Indeed there seems little reason to believe that we are under any error as to regarding it, for although some

of the attributes of the statue are not easily reconciled to this opinion, perhaps a greater number admit of explanation by adopting it, than on any other supposition. The general appearance of the figure perfectly corresponds to the notions we have formed of these wretched beings, who shed each other's blood to gratify the perverted tastes and degraded minds of a luxurious people, and it is only some of the minute details which have led to any difference of opinion on the subject.

The figure, which is upwards of six English feet in length, is described by Winckelman as representing a man of toil, who has lived a laborious life, as may be perceived from his countenance, from one of his hands, (which is genuine,) and from the soles of the feet. He has a cord round his neck, which is knotted under the chin, and is lying on an oval buckler, on which we see a kind of broken horn. The authors of the *Museo Capitolino* regard the buckler, and the curved trumpet (of that description named *trombe*) as instruments which were by no means unknown to gladiators, and support their opinion by an appeal to Pliny, Apuleius, and Quintilian. They find more difficulty in explaining the meaning of the cord round the neck of the figure, but affirm that they have seen an ancient gem representing a gladiator with a similar cord, and that others are mentioned by Julius Capitolinus in his life of Commodus.

Visconti is quite of an opposite opinion. He regards it as a vulgar error to consider this statue as representing a gladiator, as this is disproved by the little similarity which exists between it and other ancient remains which are undoubted representations of gladiators. He thinks that the short bristling hair, the moustaches, the profile of the nose, the form of the eyebrows, and the torques round the neck, all concur in proving that it represents a barbarian warrior, perhaps a Gaul or a German wounded and expiring on the field of battle, surrounded with the arms and instruments of war. He likewise thinks it probable that it anciently decorated some triumphant arch erected in honour of some Roman general, such as Caesar, or Germanicus. Supposing it to have been applied to such a purpose, why may it not, it has been asked, be a monument of the defeat of Spartacus, and perhaps the very statue of this celebrated slave? This would at once

C. DOW.

42



AN OLD WOMAN PRAYING.

A black and white line drawing of a person in a dynamic pose, possibly a dancer or acrobat. The figure is shown from the waist up, with one leg raised high and bent at the knee, and arms extended. The drawing is framed by a thick black border.





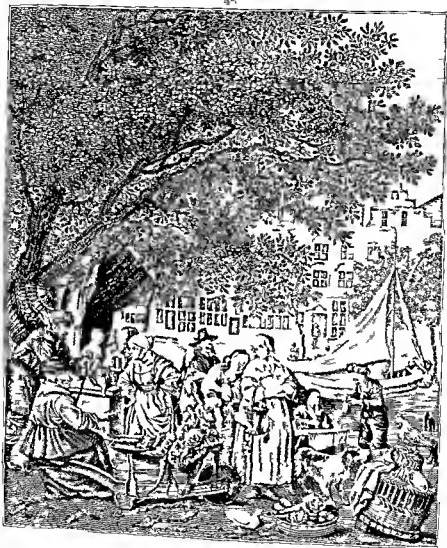
THE BATTLE

44

THE BATTLE OF BLOIS

NITZU

45



VEGETABLE MARKET AT AMSTERDAM

reconcile the opinion of Visconti with that of those individuals who consider it a gladiator

Lord Byron remarks, that whether this wonderful statue be a laquerian gladiator, a Greek herald, a Spartan or barbarian shield bearer, it must assuredly seem a copy of that master piece of Ctesilaus mentioned by Pliny, which represented 'a wounded man dying who perfectly expressed what there remained of life in him' This artist worked in metal, and seems to have flourished not long after Phidias, and the conjecture that his figure was the original of the present seems in no way improbable

When this figure was discovered it was slightly mutilated. One of the hands has been restored, and a part of the horn is modern. It was placed for a long time at the villa Ludovisi, was subsequently conveyed to France by Napoleon, and is now in the Capitoline Museum at Rome

PLATE XLIV

Passage of the Granicus

LE BRUN

PAINTED ON CANVASS HEIGHT SIXTEEN FEET, BREADTH
THIRTY FEET

This plate represents another of the great series of Alexander's battles, painted by Le Brun. It is not easy to conceive how the passage of a river by a victorious army could be treated with more vigour and energy of action. The conception is excellent, and the execution bold and effective. The contour of the figures is broad, and their expression spirited and noble. The disorder of a combat is well portrayed, without degenerating into confusion. The different groups are well arranged in relation to each other, and every figure has its appropriate action. The hero himself preserves all his dignity and self-possession in the midst of the carnage.

At the period when the painter lived, less attention was paid to accuracy of costume than in the present day, but he has violated it only in a few instances. He may, perhaps, be blamed for giving too much roundness to the figures of his men and horses, which makes them appear too soft.

This picture was painted for the gallery of Apollo in the Louvre

PLATE XLV.

Vegetable Market at Amsterdam

METZU (GABRIEL)

PAINTED ON CANVASS HEIGHT TWO FEET TEN INCHES
BREADTH TWO FEET FIVE INCHES

This painting has always been considered one of this artist's best productions, and by many it is held to be superior to any of his other works. It is equally deserving of commendation whether we view it in regard to composition, or judge of it by the expression. Every thing is animated and in motion—every thing speaks in this picture, and although the painter has been economical, so to speak, of figures in a subject which seems to require many, he has nevertheless arranged such as he has thought necessary to introduce with so much skill that it looks as if the crowd were pressing on the very place which he has represented.

The scene is a vegetable and poultry market in Amsterdam. The market place is shaded by large trees and bounded by a canal, the opposite bank of which is ornamented by a row of houses. In the front, on the left side of the picture, an old woman, probably a cook, with her hands on her sides, is disputing violently with an old market woman sitting on the handle of a barrow filled with pot herbs. Between these two women a peasant is advancing bending under the weight of an enormous basket, which he holds with his right hand, while his left leans upon a staff. In the centre, a young female in a morning dress with a brass pail hanging from her arm, is crossing the market, and seems to smile at the gallantries addressed to her by a well-dressed youth who appears to be following her. A little further back, on the left, a dealer is talking with another woman at the entrance of her stall, and not far from them two individuals are walking about dressed like some sort of official persons, who are probably the inspectors of the market. On the right and somewhat retired, an old woman is seated before a small table, covered with a white napkin, and appears to be selling a glass of Geneva to a poor man who is opening his purse in order to pay for it. In a corner of the picture, and quite in the fore-

ground, a large spaniel dog has placed himself before a cock, which has taken refuge on the cover of a basket, and, with his feathers ruffled, seems ready to make a pounce on the animal's muzzle

Perhaps the only fault that can be found with this delightful picture, is the too great size of the tree, the branches of which conceal a part of the houses in the back ground. The tree, besides, is but roughly executed, and thereby forms too great a contrast with the exquisite finishing of all the other parts

"This capital picture," says Mr Smith,* "has had the reputation of being the chef-d'œuvre of this master, and the large prices for which it has been sold go far to confirm that opinion. The writer however can by no means subscribe to it, for there are several others by the same hand that possess much higher claims on the admiration of the connoisseur"

The following are the prices which this work has brought when sold at different periods, and its estimated value —

Sale of M ^{rs} lame Geoffrin	28,000 francs		
Collection of M ^{rs} Blondel de Gagny 1776	25,000	—	£1032
Anonymous do 1783	18,031	—	732
Value by the Experts du Musée 1816	40,000	—	1600

It is at present in the Louvre

PLATE XLVII.

Urania—A Statue

This statue is of Parian marble, and the head, which although antique has been fitted on, is of Pentelic marble. Although this statue was discovered at the same time as the Apollo Musagetes and the Muses, yet from its smaller size it is probable that it did not form one of the same series. As Urania however was wanting among the other Muses discovered at the same time, the individual who supplied the mutilated parts has given to it the attributes of that Muse. It is certain that at this figure, as well as the appropriated head, was intended for a Muse but M^{rs} Visconti remarks that, from the thickness of the sole of the sandals, it may likewise be very properly considered to be Melpomene. When the statues just alluded to as having been found together are placed beside each

other, it is found that the present one does not agree with them in its proportions. It was found in 1774, near Tivoli, at the *piarella di Cassio*, formerly a country house of Cassius. We may suppose, without injury to historical probability, that the Muses decorated the house of this celebrated individual, who was a friend and patron of learning notwithstanding his stoical austerity. This statue is remarkable for the delicacy of its execution. The tunic, which is without sleeves, and double below, is fastened by a clasp on the right shoulder. The rest of the drapery is composed of a peplum or *surma scenica*, arranged in a very graceful and varied manner. The head is ornamented with two feathers, trophies of the victory of the Muses over the Sirens, in one hand she holds a globe and in the other the *radius*. These attributes as has been already mentioned, have been conferred on her by the modern restorations which she has undergone

PLATE XLVII.

St Mark the Evangelist

FRA BARTOLOMEO

PAINTED ON WOOD. HEIGHT TEN FEET SEVEN INCHES, BREADTH SIX FEET TEN INCHES

THE accompanying engraving represents a picture executed by this celebrated individual, in order, it is said, to repress the attempts made by his competitors to depreciate his professional skill, by representing him as ignorant of anatomical proportions, and unable to delineate the human figure accurately on a large scale. This envious opposition was excited by the high reputation he had acquired in Florence, where he was admitted to be equal in some respects, if not superior, to Raphael, particularly in boldness of relief and depth of colouring. This excellence had been acquired by a long course of industry and application, first under Cosimo Roselli, at Florence,* and afterwards by a careful study of the works of the first masters, particularly those of Leonardo da Vinci. But, although always partial to works on a large

* As a young painter he was

* The circumstance of this artist happening to live near the gate of St. Peter was the occasion of his pupil being called *Baccio della Porta*, a name which he retained through life



THE END

FRANCESCO.

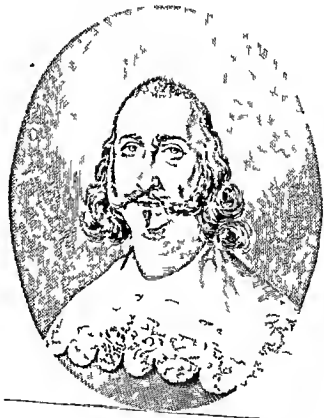
47



ST. FRANCIS.

P. FAIS

43



PORTRAIT

scale, his early practice was confined to small pieces, which he finished with unusual delicacy. While to the height of his celebrity, he formed an acquaintance with Jerome Savonarola, a famous monk, who afterwards suffered at the stake by order of the pope. Such an influence had the fanatical opinions of this individual on the mind of Bartolomeo, that he destroyed all the paintings in which he had represented naked figures, and after his friend's execution, he assumed the habit of St Dominic, which occasioned the prefix usually attached to his name. Although he had the advantage of receiving instructions from Raphael, it is said that when he visited Rome he was so much struck by the productions of that great master and those of Michael Angelo, that he had some intention of abandoning the art of painting entirely, in despair of approaching such perfection. While at Rome he executed two figures of St Peter and St Paul, and subsequently returned to Florence, when he painted numerous altar pieces, which are held in high estimation. His best known productions are the Marriage of St Catherine, the Four Evangelists, and Assumption of the Virgin. He was born near Florence in 1469, and died in the convent of St Mark in 1517.

The Evangelist Mark is often represented by Venetian painters, on account of his having been chosen as the protector of their state. The Venetians pretend that they possess the autograph manuscript of this Evangelist, which he wrote at the request of the faithful, who were anxious to possess a relation of the facts of Christ's life, which he had himself collected from the mouth of St Peter. But this manuscript is now in such a state of decay that it is impossible to decipher its contents. Some imagine that they can discern Greek characters. Montfaucon, on the contrary, whose authority should be allowed great weight in such a case, conjectures that it is written in Latin, and he is known to have examined it with the most scrupulous care. But even when we have ascertained in what language it is written, the authenticity of the manuscript will still remain to be proved,—a task of no easy accomplishment.

In the accompanying figure, Bartolomeo has neglected or despised (for it is not easy to divine his motives) to associate with the figure of the sacred historian the attributes by which he is usually distin-

guished, and if he had not inscribed the name upon the phnith, it might have been supposed that this was a representation of an ancient philosopher or scribe, for in this, as in many other instances, we must overlook the anachronism, so often observed in paintings, of the hook and pen, which were certainly not in use nor even known at the period when St. Mark lived.

This painting is of the first rate merit, on account of the grandeur of the style, boldness of relief, admirable adjustment of the drapery, and skill in the general execution. Richardson informs us that it was executed for the church of St Mark at Florence, and that, according to the account of Bianchi, the artist received for it the sum of twelve hundred guineas from the Grand Duke of Tuscany.

It was long preserved in the palace Pitti, from which it was conveyed to France by Napoléon to enrich his magnificent gallery.

PLATE XLVIII.

Portrait of a Man

VANDER FAES, OR, SIR PETER LELY

HEIGHT FOUR INCHES; BREADTH THREE INCHES

THE family name of Sir Peter Lely, so well known in this country as a portrait painter, was Vander Faes, by which he is still known on the continent. He is said to have acquired the name of Lely from the circumstance of his father, who was an officer in the army, being lodged in the house of a perfumer, the sign of whose shop was a lily, whence he was called Captain du Lys or Lely, which appellation descended to his son. The latter studied painting at Haerlem, under Peter Grebber, but removed to England in 1641, and came into notice just about the time when Vandyck died. He continued in England during his whole life, equally honoured and esteemed under Charles I, Cromwell, and Charles II. His works, which are chiefly but not exclusively portraits, abound in England, to which country they may be said to be confined, as his name is comparatively little known in continental Europe.

The adjoining engraving represents one of his numerous portraits, but it cannot easily be determined who is the individual intended. He is distinguished by no order or badge, indicating his connexion with

the court, but the magnificence of his point-lace collar intimates that he is a person of wealth. There is much dignity of expression in the head. The hair is particularly well managed, and true to nature. The moustaches and small tuft of hair on the under lip were worn in Europe in the age of Louis XIII., that is, during the first third of the seventeenth century. This may lead us to infer that the date of the portrait is in the reign of Charles I.

PLATE XLIX

Esculapius

THE ancients enumerated many different persons under this name. This, perhaps, arose from the practice which is still often followed in modern times, of applying the name of the god of medicine to those who profess this science with most success. According to the fabulous account, the first Esculapius was the son of Apollo and Coronis. He was brought up by Chiron. Jupiter struck him with a thunderbolt in order to satisfy Pluto, who lamented to see the empire of the dead unpeopled through the skilfulness of this physician.

He is here represented naked to the middle, accompanied with a serpent, the emblem of life and health. His head is covered with the Theriastion, a species of turban which we find in most of his portraits.

This statue was found at the villa Albani, and is of Pentelic marble.

PLATE L

Hay Harvest

WOUVERMANS

PAINTED ON CANVAS. HEIGHT ONE FOOT FIVE INCHES.
BREADTH ONE FOOT TWO INCHES SIX LINES.

IN this beautiful painting, representing a subject on which Wouvermans loved to dwell, some Flemish agriculturists are employed in conveying hay on carts to the borders of a lake or river, in order that it may be transported in boats to a village seen in the distance on the opposite banks. In front there is a man on horseback, with a woman behind him, pre-

paring to cross the ford. He is waiting till another woman lift a child to the knees of the mounted peasant. Behind them is seen a cart loaded with hay and drawn by two horses, and on the right another hay cart drawn by a single horse, with a man seated in front. Other peasants are employed in placing hay in boats, one of which is rather deeply loaded.

This picture affords a good example of Wouvermans' best manner and greatest excellences. The execution of the whole is very careful, while the liquid transparency of the sky and the warm tone of the vapoury distance are admirably characteristic of the season of hay harvest. The scene is animated with his usual skill, the figures finely drawn, and in the most natural attitudes, while over the whole there reigns an air of rural tranquillity, and a hilarity such as the cultivator of the soil may be expected to feel when reaping the fruits of his labours.

Deschamps mentions two other pictures which bear much resemblance to this. One of them he had seen in the cabinet of the Marquis de Lassay, and the other in that of the Prince of Hesse. It is possible that the picture just described may be one of these.

It is now in the Hague Gallery.

PLATE LI

Homer and Euripides

HEIGHTS TWENTY INCHES IN HEIGHT OF PENTELIC MARBLE

A COMPARISON of these two heads with each other will not fail to convince us that the practice of imitating the eye ball in sculpture, is absolutely contrary to the rules both of good sense and good taste. The head of Homer is truly that of a man deprived of sight. The movement of the muscles of the eyebrows, the uniform contour of the eyelids, are all expressive of the anxiety of a blind person, and characteristic of blindness. That of Euripides, on the contrary, seems to fix the attention of the spectator. This obvious difference results from the precision of the forms, the only circumstance which can animate the countenance, or give expression to the other parts of a statue. The painter only can imitate the transparency of the pupil of the eye, and the vermilion of



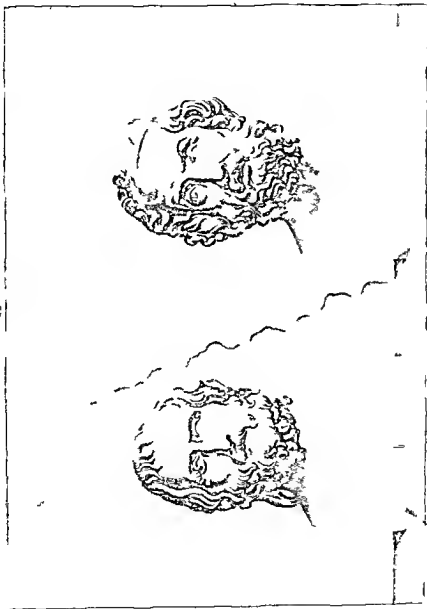
REGULUS.

YOUTHERMAN

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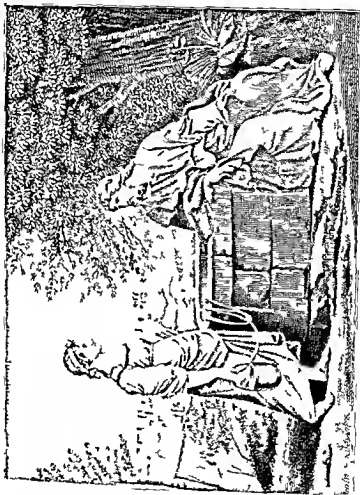


THE YOUTHERMAN



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KORUET



THE SIVA ITALY

the lips, and a hole placed in the middle of the orbit can never indicate the visual point. With regard to the particular merit of these two pieces of sculpture, a very little consideration will enable us to appreciate their value and beauty.

Of the two celebrated individuals represented, it is almost unnecessary to add any account. Homer, the prince of poets, was properly named *Melesigene*, and it is said that he did not acquire the name by which he is now known till after he became blind. Seven cities contended for the honour of being considered his birth place, and the variety of opinions which have been advanced regarding the time when he lived, has occasioned doubts in the minds of some of his having ever lived at all, and the poems usually considered as his are ascribed to a society of philosophers, and looked upon as a portion of a philosophical system.

However this may be, the head from which the accompanying engraving was taken, is that which the ancients regarded as the portrait of Homer when they considered him as a real person. As such he was enrolled among the gods, which is indicated by the fillet or diadem, an ornament confined to those who had received such honours. The figure had been built into a wall surrounding the garden of the palace Caetani, where it was accidentally discovered, and purchased by the antiquary Ficoroni, who gave it to the Cardinal Alexander Albani, from whose hands it passed into those of Clement VII.

Euripides, the tragic philosopher, was born at Phlya, a town in Attica, in the year of Rome 274. He was the friend of Socrates, and like that illustrious sage, died a violent death in the year 406 before Christ. According to some historians Euripides had an unsavoury breath, and having been rallied on this defect by a person named Decamnicus, and having prevailed on Archelaus, king of Macedonia, to punish him for this affront, Decamnicus, from revenge, engaged in a conspiracy for the assassination of the prince, and ultimately succeeded in getting the poet to be condemned to be devoured by dogs. Others accuse the women of having obtained this sentence, as he had spoken very unfavourably of their sex.

A bust similar to this exists at Rome, on which the name of Euripides is inscribed in Greek characters.

PLATE LIII

Christ and the Woman of Samaria

GUIDO

PAINTED ON CANVAS, HEIGHT ONE FOOT EIGHT INCHES
BREADTH TWO FEET SIX INCHES

THE subject here treated of by this highly distinguished artist, is not perhaps well adapted to call forth his peculiar excellences. A dialogue cannot be rendered by a painting, and the latter should be addressed to the sense for which it is adapted. The province of pantomime is universally extended, and presents advantages to the artist sufficient to satisfy his ambition. He ought not to try to overcome difficulties foreign to his art, although Guido, in this instance, has been as successful as perhaps was possible in such a case. The surprise of the woman at hearing Christ's words, and at being told all things that ever she did, is well expressed. The physiognomy of Christ is also mild and persuasive, although, perhaps, deficient in that dignity which we expect in the Divinity. The drapery is so heavily and awkwardly arranged, that it is nearly impossible to guess at the proportions of the figure which it covers. The figure of the Samaritan is not remarkable for accuracy of drawing, and the proportions are heavy, while the landscape is not of a character to compensate for these defects.

We shall afterwards represent several of the other paintings of this artist, of greater celebrity than that just described. His pencil was rather a prolific one, and his productions are to be found in most of the great collections of Europe, as well as in the hands of private individuals. His full name was Guido Reni. He was born at Bologna in 1574, and died at the same place in 1642. When a very young man he became a pupil of Dennis Calvart, and subsequently of the Caracci, of whose school he was considered one of the principal ornaments. He did not curb his genius by adopting implicitly the style of his teachers, highly esteemed as that was, but examined for himself the works of other great painters, that he might compare their various excellences and defects, and form a manner of his own.

"He at one time appeared to imitate Passerotti and at another Caravaggio, but he took care to avoid

their defects, and whatever he found good in either, he improved both in expression and colouring. The tender, the pathetic, the devout, were the characters in which he peculiarly excelled, and are those which not only distinguish him from every other painter, but almost give him precedence to all. In expressing the different parts of the body he had a remarkable peculiarity, for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too much joined, and without any great variety. His heads are accounted little inferior to Raffaele, either in correctness of design, or engaging propriety of expression, and it has been justly observed, that the merit of Guido consisted in that moving and persuasive beauty, which does not so much proceed from a regularity of features, as from the lovely air he gave to the mouth, and the modesty which he placed in the eye. Yet there is something theatrical in his attitudes, whence it seems that he confined all his power to the expression of the countenance. His draperies are always disposed with large folds, in a grand style, and with singular judgment, when they are contrived to fill up the void spaces free from stiffness or affectation, yet noble and elegant. Though he understood not the *chiaro scuro*, he sometimes practised it from the force of genius. His pencil was light, and his touch free but delicate, and though he laboured his pictures highly, he generally gave some bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is generally very clear and pure, but latterly his pictures had a greyish cast, which changed into a livid colour, and his shadows partook of the green. Many of his latter performances are not to be placed in competition with those which he painted before he fell into distressed circumstances, by an inordinate passion for gaming, when, as his necessities compelled him to work for immediate subsistence, he contracted the habit of painting in a slight and negligent manner, without any attention to his honour or fame.*

One of Guido's most favourite subjects was the head of our Saviour crowned with thorns, which he repeated so often, that examples are of frequent occurrence. They are all remarkable for beauty of

design, a languid resignation blended with a sublimity of expression, indicating triumph over mortal agony, and a lucid clearness and softness of colouring which has seldom been equalled. Several of these heads have been engraved, one of them in an excellent manner by Sharpe, from a picture formerly in the collection of the Marquis of Hastings, and subsequently in that of Mr West.

PLATE XLII.

Sarcophagus,

USUALLY CALLED THE TOMB OF THE MUSES.

LENGTH SIX FEET FOUR INCHES THREE LINES

THE front of this beautiful fragment of antiquity has a relief consecrated to the Muses. In one of the skilful dissertations for which the arts are so much indebted to him, Visconti has corrected the error into which many writers had fallen in describing this monument. According to him, the first figure on the left, holding a scroll in her hand, is *Cho*, the Muse of History. In the second we recognise *Thalia* by means of the masque and the *pedum* or pastoral staff. The third is *Erato*, regarded by the sculptor as the Muse of Philosophy, and consequently represented without her lyre. Her hair is bound up by a peculiar kind of fillet, similar to that which covers the head of *Sappho* in the medals of *Mitylene*. By the side of each of these is an altar on which they are leaning. *Euterpe*, remarkable for her two flutes, precedes *Polyymnia*, the Muse of Pantomime, behind the latter is *Calliope*, known by the tablet on which she inscribes her verses. Next to her is seen *Terpsichore* playing on the lyre, while *Urania*, with her head resting upon her hand, seems to be meditating on the celestial globe lying at her feet. Lastly, *Melpomene* known by the extreme thickness of the soles of her coturnus, and by the tragic masque thrown backwards from her face, terminates the series of the nine sisters.

On the edge of the stone, covering the Sarcophagus, the statuary has sculptured a bacchanalian scene with *Seleni*, *Fauns*, &c.

Much praise is due to Visconti for having explained the figures of this bas relief in a way so perspicuous and natural. It is not surprising that other writers should have varied in their interpretation, nor can

* Pilkington's Dictionary of Painters



LE BRUN
51



PORTRAIT OF C. ALP. DUPRESNOY.

LE BAIN

55



PORTRAIT OF C ALP DUFFESNOY

L. E. 1117



the circumstance be taken as an unequivocal proof of their ignorance, for the ancients themselves were not agreed respecting the origin, number, character, and attributes of these divinities. According to the best accounts, Hesiod seems to be the most ancient author who gives names to the Muses, whom he reckoned nine in number, and daughters of Jupiter and Mnemosyne. In modern times this number is usually adopted, but it was by no means the case anciently. Cicero enumerates no fewer than twenty two, and divides them into three classes, four in the first, daughters of Jupiter, whom he names Teliope, Mnema, Areda, and Metete, nine in the second, to whom he assigns the same origin as Hesiod, and nine in the third, but these he regards as the daughters of Pierus and Antiope. He, therefore, gives the name of Muses to the Pierides, whom we now are accustomed to regard as their rivals and enemies. Varro is less liberal and reckons only three, and finally, Diodorus is still less gallant, for he denies that they were of heavenly birth, and regards them as young girls who ministered to the pleasures of Osiris, he pretends also that Apollo and Hercules were nothing more than the generals of this Egyptian.

A subsequent plate represents the ends of this beautiful Sarcophagus

PLATE LIX

Portrait of Charles Alphonso Dufresnoy

LE BRUN

PAINTED ON CANVASS HEIGHT TWO FEET THREE INCHES,
BREADTH ONE FOOT NINE INCHES

ALTHOUGH Dufresnoy was intended by his family for the profession of medicine, nature had destined him for the fine arts. To these he devoted his life, dividing his time between painting and poetry, without however rising to high eminence in either. He sojourned for a long time in Italy. It was there that he became acquainted with the painter Mignard, likewise a Frenchman by extraction, for whom he conceived a friendship equally honourable to both for its unvarying constancy, and which was only terminated by death. All his remarks on ancient remains of art, and on the works of celebrated mo-

derms, Dufresnoy made a practice to write in verse. It was no doubt this collection of notes which formed the basis of his poem entitled *Arte Graphica*, and it is perhaps to the manner in which they were originally written that we are to ascribe the defects of the poem, which consist in a general coldness, inequality of style, absence of imagery, &c. Although so little known to general readers, this work is esteemed by professional men for the purity of its precepts, and ought to be sought after by artists, because if it fail to speak to their fancy it is sure to gratify their understanding, and direct their attention to principles alike founded on good taste, nature and experience. It was translated by Dryden into English prose, and subsequently into blank verse, by Wills, a painter. Both these versions, however, were superseded by a more elegant one from the pen of Mr Mason, which appeared in 1782, enriched with notes by Sir Joshua Reynolds. Most of Dufresnoy's paintings are in the Louvre.

Thanks are due to such a distinguished painter as Le Brun, for having preserved to us the features of an individual in many respects so estimable, and for having forgotten, that in him he delineated the intimate friend of Mignard, his greatest enemy

PLATE LX.

Christ in the Garden of Olives

MURILLO

PAINTED ON WOOD, HEIGHT ONE FOOT SIX INCHES, BREADTH
TEN INCHES

THIS valuable painting represents a night scene, skilfully illuminated by an effulgence from an angel presenting a cup to Christ. The latter is on his knees, with his face raised to heaven, and seems to be uttering the words, "O, my Father, if it be possible let this cup pass from me, nevertheless, not as I will, but as thou wilt." In the back ground are Peter, James, and John, asleep, and in the distance, the group led by Judas advancing to apprehend Christ. The expression of our Saviour's countenance is simple and pathetic, and the whole work is of the most precious finishing.

Bartolomeo Estevan Murillo is usually regarded

as the head of the Spanish school of painting. Having never left his native country, nor enjoyed the advantages of contemplating the highest productions of art, his skill was acquired more by the unaided exercise of his own genius, than by following the prescriptive formulary of ordinary study. He received his first instructions from Juan del Castillo, a relation of his own,* and a painter of little note, and for a length of time employed his pencil in any way which was most likely to obtain for him the bare means of subsistence. The first important era in his history was, when he became acquainted with Velasquez, which took place when he visited Madrid, when setting out on a chimerical expedition to Italy, unknown to his friends, and almost destitute of the means of support, save a small sum of money which he had collected by selling small paintings. Velasquez treated him with marked kindness—dissuaded him from continuing his journey, and found abundance of employment for him in the different palaces of Madrid and its neighbourhood. After an absence of three years he returned to Seville, his native town, where he spent the rest of his life, with the exception of occasional visits to other cities, and died there in 1682, his death being accelerated by an accident he met with on the scaffolding where he was painting his celebrated picture of the marriage of St Catherine. His works are very numerous, and enrich the churches and convents of Seville, and most of the principal cities of Spain. "To the greatest merit as an historical painter, Murillo joined that of equal excellence in flower and landscape. All his works afford incontestable proofs of the perfection to which the Spanish school had attained, and the real character of its artists, for as Murillo never quitted his native country, he could not be influenced by any foreign style, and this originality of talent places him in the first rank among the painters of every school. He has neither the charming dignity of Raphael, the grandeur of Caracci, nor the grace of Coreggio, but, as a faithful imitator of nature, if he is sometimes vulgar and incorrect, he is always true and natural, and the sweetness, brilliancy, freshness and harmony of his colouring, make us forget all his defects."*

* Pi kington's Dictionary of Painters

PLATE LVI.

The Virgin giving Suck to the Infant Jesus

ANDREA SOLARI

PAINTED ON WOOD, HEIGHT ONE FOOT TEN INCHES, BREADTH ONE FOOT FIVE INCHES AND SIX LINES

THE artist has represented, in this delightful picture, the Virgin seated before a table, with the infant Jesus lying on a cushion and receiving the breast. The Divine child looks tenderly upon his mother, and is playing with his foot which he holds with his right hand. This maternal scene is passing beneath some umbrageous trees. The back ground opens into an extensive landscape, seen in the distance through the openings of the foliage in the front.

A certain degree of dryness may be observed in the contour of the figures, and this is perhaps the only objection that can be made to this beautiful work. This defect may even arise from its elaborate execution. The charms of pencil and colour are here carried to their highest perfection. The expression is not less admirable. Nothing can be more simple, more amiable, or truer to nature, than the attitude of the child. The head of the Virgin is beautiful, perhaps, however, there is too much severity in the expression. The attention of the mother is wholly absorbed by the duty which nature demands of her. Her features are by no means destitute of character. The nose seems to be somewhat too much pointed, a circumstance which slightly impairs the gentleness of her countenance. Less weight and amplitude might likewise be desired in the veil thrown over her head, but, how admirably managed is the hand passed round the back of the child! and what a degree of affection is indicated by this attitude!

It cannot fail to excite surprise, that an artist of such skill should be so little known, while others of not half the merit, have received the homage of all. If his signature had not been appended to some of his works, his name would have long since ceased to be known. Vasari alludes to him in his life of Coreggio. He mentions him as an excellent painter, uniting fine colouring with gracefulness of form.

SLAVE



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SECRET



THEY'VE SEEN TO THE INFANT
REVE

RAPHAEL.

55



COUNT CASTIGLIONE.

ceived the Order of the Garter But his intellectual and worldly eminence did not shelter him from the assaults of misfortune, and those of such a nature as are most difficult to be borne, because they most immediately affect the heart About four years after his marriage he lost one of the most beautiful and most beloved of women, Hypolyte Torella, whose amiability, virtues, and genius, were even superior to her personal charms Leo X and Clement VII tried to console him, and covered him with honours One of them offered him a cardinal's hat, the other nominated him his ambassador to the court of James V, whose affections he likewise gained In order to retain him in Spain, that monarch appointed him bishop of Avila He died at Toledo, at the age of 52, and this man, whose talents were so justly admired, was lamented by all the sovereigns whom he had approached Time has not diminished the fame of the most celebrated of his works, entitled *Il Cortegiano* It was translated into French and many other languages, and the epithet of the *Golden Book* is still applied to it in Italy Scalger compares his poetry to Virgil's in respect to style, and to Lucian's for richness of thought In short, he was a man worthy of the distinguished age of the Medici, and has conferred honour even on the great painter to whom we are indebted for his perfect likeness

Castiglione must have been still young when this portrait was executed, since his wife was alive, and must have seen it This is proved by an elegy, in which the poet, putting the words into her mouth, represents her as saying that the likeness was so striking, that the children saluted the picture as they would have done their father, and that it was her only consolation during his absence

Castiglione is here clothed in a fur dress, adjusted with that gracefulness peculiar to Raphael The cap has been objected to on account of the peculiarity of its shape, but it seems admirably adapted to the countenance The head is full of character, life, and vivacity

This portrait was long since engraved at Amsterdam, where it was preserved in the cabinet of an amateur named Lopez, who probably had purchased it at the sale of Charles I of England, to whom it belonged This engraving was executed by Regnier Persyn, under the direction of Sandrart It was

afterwards engraved by Nicolas Edelinck, and more recently by John Godfrey, for the collection of engravings belonging to the Napoleon Gallery

PLATE LIX

St Peter blessing the family of Cornelius FABRICIUS

PAINTED ON CANVASS HEIGHT TWO FEET NINE INCHES
BREADTH THREE FEET SIX INCHES AND SIX LINES

THE subject of this picture is taken from the Acts of the Apostles The centurion Cornelius commanded a cohort of the Italian band, in Caesarea He was a convert to Christianity, "one that feared God with all his house, which gave much alms to the people and prayed to God alway" that he might be instructed in the way of salvation An angel appeared to him, and Cornelius, in obedience to the orders he had received, sent a soldier of his cohort and two domestics, to Joppa, to invite the prince of the Apostles to repair to Caesarea It was not difficult to prevail on him to accompany them, as he had already been warned, in three different visions, that he was destined to undertake this journey

The time fixed upon by the painter, is the moment when St Peter is received in the house of Cornelius The wife of Cornelius, followed by her children and domestics, has thrown herself at his feet, and her example is imitated by four young girls and a boy who are on their knees behind her She holds before her a young child, on whom she has entreated St. Peter to bestow his benediction The other persons introduced are standing The Apostle, with his left hand resting upon a table covered with a piece of rich tapestry, has extended his right hand over the head of the infant, and at that instant, the Holy Spirit, in the likeness of a dove, is seen descending upon the family The feet of St Peter are naked and he is clothed in a large white robe On his right hand stands one of his companions In the background, a domestic is seen gazing on an open portico

THE END OF THE WORLD, BY J. M. W. TURNER, 1843.



THE END OF THE WORLD

ceived the Order of the Garter But his intellectual and worldly eminence did not shelter him from the assaults of misfortune, and those of such a nature as are most difficult to be borne, because they most immediately affect the heart About four years after his marriage he lost one of the most beautiful and most beloved of women, Hypolyte Torella, whose amiability, virtues, and genius, were even superior to her personal charms Leo X and Clement VII. tried to console him, and covered him with honours One of them offered him a cardinal's bat, the other nominated him his ambassador to the court of James V, whose affections he likewise gained In order to retain him in Spain, that monarch appointed him bishop of Avila He died at Toledo, at the age of 52, and this man, whose talents were so justly admired, was lamented by all the sovereigns whom he had approached Time has not diminished the fame of the most celebrated of his works, entitled *Il Cortegiano* It was translated into French and many other languages, and the epithet of the *Golden Book* is still applied to it in Italy Scaliger compares his poetry to Virgil's in respect to style, and to Lucian's for richness of thought In short, he was a man worthy of the distinguished age of the Medici, and has conferred honour even on the great painter to whom we are indebted for his perfect likeness

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The composition of this scene is good The expression and attitude of the figures are sufficiently varied, but in general they are deficient in dignity and what is called the beau ideal



A OSTEAD.
CC



A. P. H. W. A. L. K. E. T.



FIGURE 13 - THE TWO LIPS

Another defect, not less considerable, may be observed—it is an error in perspective. The painter having placed the point of view too high, it follows that the plain on which the figures are disposed, does not appear parallel to that of the horizon, and that the lozenge shaped stones with which the floor is paved, have a too uniform and geometrical appearance. The effect of time on the picture has rendered this defect still more apparent, aided, perhaps, by the bad quality of the colours, so that the harmony which the painting may at first have presented, is now in some measure destroyed. The contrast of the white and black lozenge-shaped spots has now become greatly too strong, and they do not appear to fade towards the back-ground, as the laws of perspective require.

By comparing this picture with that of the same artist subsequently described, few will fail to be convinced that his talents were but little adapted to his torical painting; his strength undoubtedly lay in treating of familiar scenes.

This artist died at the age of thirty, just when he was beginning to rise to distinction. His house happened to be near a powder magazine, which unfortunately blew up, and killed him along with some of his pupils. Although some objections have been mentioned to the perspective of the painting above described, he was considered as excelling most of his contemporaries in that department of his art. He was born at Delft, in 1621, and the accident which deprived him of life occurred in 1651.

PLATE LX

The Fish Market

ADRIAN VAN OSTADE

PAINTED ON WOOD. HEIGHT ONE FOOT TWO INCHES NINE
LINES. BREADTH ONE FOOT ONE INCH

This picture represents a large covered erection appropriated to the sale of fish, and this familiar scene is obviously passing in some Dutch town, as may be inferred from the costume of the persons introduced. A considerable number of fishermen are seen in the back ground, bringing their fish to market, while women and old men are waiting to receive their burdens, and others are already occupied with the sale

In the fore-ground one of the salesmen is seated at a coarse deal table, on which he is employed in laying out various kinds of fish, and is about to clean them, as may be supposed from the knife lying beside him, which he has just taken from the sheath hanging at his girdle. His attitude, half-open mouth, and the expression of his whole countenance, indicate that he is speaking to some one not seen, and who is, no doubt, bargaining for the fish. Not far from him a woman, with a basket on her back, is coming forward to purchase or supply, in order that she may sell them again in the streets. Still further back an old cook is paying for what she has purchased to a dealer, remarkable for the plumpness of her figure.

This fine picture has so much truth that it may be presumed that Ostade copied the scene from nature. The effect is striking. The bright sunshine which falls on the figures in the back-ground is so well managed that it does not impair the vigour of the more advanced part of the scene, but renders it even more expressive. Nothing can be better painted or truer to nature than the fish on the table—they are quite illusory.

It was once exposed to sale in Paris, by MM Poullet and Coelers, and purchased for the government by the managers of the Napoleon Museum, for the sum of 4000 francs.

PLATE LXX

Esculapius and Telesphorus

GROUP. HEIGHT TWENTY SIX INCHES

The serpent and club, the usual attributes of Esculapius, leave no room for doubt that this is a statue of the Epidaurian god. He is represented with a beard, although examples are to be found in which this is wanting. His breast and right arm are naked, the rest of his body is enveloped in a beautiful and ample drapery, which, thrown negligently over the shoulder, entirely conceals the left arm. The small figure at his side represents Telesphorus. This Telesphorus was a celebrated doctor, to whom was ascribed not only the art of healing, but even the power of foretelling future events. His proper name was Evemerion. Pergamus gives instances of divine honours having been paid to him, and he was supposed to

preside over the convalescent He is usually represented in the form here indicated—that is, under the figure of a child, to intimate, perhaps, that in recovering from disease we return as it were to life The mantle which usually covers him is in very bad taste, but it is said to be emblematical of the care necessary to be taken by those recovering from sickness

This beautiful group was obtained at the Chateau de Richeheu The restoration of the heads is due to the sculptor Lange

PLATE XLII.

Æneas rescuing his Father from the Flames of Troy

DOMINECHINO

PAINTED BY CANYASS HEIGHT FIVE FEET TWO INCHES,
BREADTH THREE FEET NINE INCHES

THE filial piety of Æneas is well calculated to warm the imagination of a painter A hero, son of a goddess, and son in law of a king, forced to flee from the palace of his ancestors, to abandon his country to the fury of the flames, carrying along with him his household gods, his father and his child—surely few historical subjects are more worthy of exercising a skilful pencil, but perhaps, also, there are few which present greater difficulties When we reflect how much art must be employed to avoid awkwardness in grouping the figures, and the noble air which they should possess—that there must appear, notwithstanding the venerable wrinkles of Anchises, the remains of that beauty which attracted the affections even of Venus herself—that it is not enough that the majestic form of Æneas should reveal his divine extraction, but that everything about him should be, so to speak, prophetic of the future destiny of Rome, which centred in him finally, that the flight of these illustrious personages should not be dishonoured by any appearance of fear, but rather seem to have been determined on in obedience to the will of the gods—when we consider these things, it will appear what consciousness of high powers a painter should possess before attempting to handle such a subject It is because the picture about to be described unites in its composition many of the qualities just mentioned, that it holds a distinguished rank in the arts

Æneas has already got beyond the exterior battlement of his palace He has lifted his father on his shoulders Ascanius and Creusa are still on the last step This princess is placing the household gods in the hands of Anchises, while the child seems to be pointing out to his father the road they are to follow

This fine picture partakes much of the school of Louis Caracci, of which Dominechino became a pupil after leaving that of Denis Calvart It is apparently this circumstance which has led some to suppose that it is one of those paintings which, in the arts, are said to be executed in the first manner of Dominechino

This picture is remarkable for beauty of design and strength of colouring, and this merit is greatly enhanced by the dignified expression of the different figures But in stating that it belongs to Dominechino's first manner, it necessarily follows that he had a second, which is well known to have been the case and it was greatly superior to his first This circumstance is deserving of notice, because it probably was the comparison of these two manners which first occasioned doubts regarding the originality of this picture As this uncertainty has never been cleared up, it may be worth while to say a few words on the subject

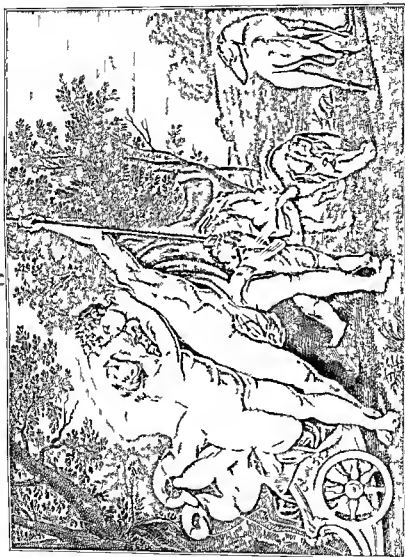
The painting was brought to France in 1633 by the Marshal de Crequi, ambassador at Rome At his death, which happened in 1638, it was purchased by Cardinal Richelieu, who bequeathed it before his decease, to Louis XIII., as an object of great value The signature of Hannibal Caracci was attached to it, and it is likely that it was purchased by the Marshal de Crequi as the production of that great master Two reasons may be assigned for this false signature The first is founded on the jealousy of his contemporaries, to which Dominechino was a victim during his whole life, and it is easy to believe that his enemies had inscribed the name of Caracci in order to deprive him of the honour of having produced such a work The other rests on the friendship which Hannibal Caracci was well known to entertain for Dominechino. Caracci early appreciated his genius, and long continued to shield him against the attacks of his assailants May it not, then, be supposed that Hannibal in order to obtain for his friend and protégé the

THE YOUNG



THE YOUNG

THE
WARRIOR



THE
WARRIOR

MEXICO.
64



DUTCH WOMAN.

means of disposing advantageously of this picture, permitted his name to be affixed to it.¹ Such are the most plausible reasons that can be assigned for the signature of H. Caracci, on the supposition that the picture was Dominechino's.

It seems most probable, however, that it is neither the production of H. Caracci nor of Dominechino. A rigorous comparison of it with the works of these masters shows that it deviates in several respects from their ordinary manner, and the author of the *Musee de France* is inclined to think that it is the work of Lionello Spada, a pupil of Caracci. He states that when the picture was placed, in the time of Louis XIII., in the king's collection, no great skill was required to perceive that it was not the production of Caracci, and it was then supposed to have more resemblance to Dominechino's manner. It was accordingly attributed to him, and this opinion was adopted by all subsequent writers on the fine arts. When the Marshal de Crequi was at Rome in 1633, Spada was but recently dead, and his reputation was not confirmed, as it has been since. Some picture-dealer, a class of merchants who are no way scrupulous in such matters, had probably affixed the signature of Caracci to enhance its value, and the Marshal became the dupe of the imposture. Since that period, ample opportunities have occurred of examining Spada's works, which were previously little known in the western parts of Europe, and the result of the examination and comparison is, that this picture presents the whole expression of Spada, the character of the models which he was accustomed to follow, and his somewhat heavy touch. This assertion is rendered more probable by the fact, that another painting (*the Concert*) which had long been attributed to Dominechino is now ascertained to be the work of Spada. A certain antiq., while ascribing the picture to Dominechino, justly remarks that it did not stand in need of the name of Caracci to recommend it, and it may be added that Dominechino's reputation is so high, that it does not require to be augmented at the expense of one of his most celebrated pupils.

This painting has been engraved in Paris by Gerard Audran.

PLATE LXIII.

Venus and Adonis

RUBENS

PAINTED ON WOOD HEIGHT ONE FOOT NINE INCHES

BREADTH TWO FEET SIX INCHES

In this picture the great painter has represented Adonis sacrificing the tender caresses of Venus to indulge his passion for the chase. In vain the goddess of beauty tries to fold her amorous arms around him in vain Cupid adds his infantine strength to his mother's allurements. Adonis is inflexible. He looks upon his divine mistress with a countenance full of meaning: he promises a speedy return, but tells her that for the present his resolution is to depart. His faithful dogs are gambolling before him, the first two seem to reproach him for the time lost in taking leave, and the third expresses his joy by leaping and barking.

In regard to composition and colouring, this painting may be considered free from fault, but the style is deficient in gracefulness, and there is a want of that idealism necessary in a subject altogether fabulous and erotic. It is not in such a manner as that the poets have delineated the charms of Venus, nor the elegant proportions of the son of Cynura. These are fine Dutch figures, but a glance is sufficient to show that they cannot be the gods and shepherds of Arcadia. Before being conveyed to France, this picture was in the Hague Gallery, and has probably been restored to that collection.

PLATE LXIV.

A Dutch Woman

METZU

PAINTED ON WOOD HEIGHT TEN INCHES SIX LINES

BREADTH NINE INCHES EIGHT LINES

A WOMAN, turned towards the spectator, is seated with a drinking glass in one hand, and a pot of beer in the other. The table on which she leans is covered with a piece of tapestry negligently arranged and upon it are placed a liquor bottle and tobacco-pipe,

the latter of which is as much used by Dutch women as by the other sex. In the back-ground some furniture may be noticed, and a chimney, the tablet of which is supported by a naked figure, after the manner of a caryatide, and ornamented with some vase.

This composition is insignificant and unattractive. It may be supposed to be only a portion of a picture. The features of the female, in no way interesting, and nearly destitute of expression, inspire no desire in the spectator to learn the subject of her reflection, or the object to which her attention is directed. It is only, therefore, by the allurements of an agreeable colour, by the deep shades of chiaro-scuro, and spirited and skilful handling, that this picture can command attention. Such is the power of these fascinating departments of the art, that they alone suffice to create an interest, and to obtain the honour of a distinguished place in the most celebrated collections, for works not otherwise remarkable.

PLATE 277.

St Martin

PIETRO DA CORTONA

PAINTED ON COPPER. HEIGHT ONE FOOT FIVE INCHES,
BREADTH THIRTY-SEVEN INCHES.

Our period of St Martin's martyrdom, according to the legend, dates in the fourth year of the reign of Alexander Severus. Legendary writers alone make mention of her, no trace of her life being found in authentic history. According to their account, she was a Roman virgin, descended from parents who enjoyed the highest dignities of the empire, and who professed the Christian religion. She was brought up according to the principles of that religion, became an orphan at a very early age, disposed of all her effects, and distributed them to the poor, and her only employment was to serve the Lord.

These accounts add, that at the beginning of the fifth persecution, she was seized while in church by three officers of the emperor, who interrupted her devotions, by ordering her to follow them, and prepare to offer sacrifice in the temple of Apollo. She obeyed,

and as she entered the temple, she is said to have made the sign of the cross. On the instant of her doing so, a violent earthquake shook the town in which this scene was passing, a part of the temple fell down, the statue of Apollo was overturned and broken, and the pagan priests, as well as a great part of the people present at the sacrifice, were buried beneath the ruins. This miracle did not open the eyes of the persecutors of St Martin: she was condemned to suffer the most execrating torments. Her punishment, however, was delayed for a few days, and she was taken to the temple of Diana, upon entering which she likewise made the sign of the cross. At that moment the devil rushed out of the temple with a dreadful noise, a devouring fire came down from heaven, and consumed the statue and temple of Diana, whose priests, with their assistants, were buried in the ruins.

Pietro da Cortona has excluded from his composition everything connected with these two events of a horrible or disgusting nature. He has represented the saint kneeling on the pile of wood, which was no doubt prepared for her execution. Her hands pressed upon her breast, and her eyes raised to heaven, indicate that she is giving thanks to Heaven for the protection and support which have been vouchsafed to her. A group of cherubim appearing in the clouds, intimates that the Deity receives the expression of her pious gratitude. The rest of the composition represents the ruins of the temple, in which the flames are still burning, together with the altar, the statue of the goddess, and the preparations for the sacrifice. The priests and people are either killed or have fled. In the back-ground are seen a few trees and elegant buildings.

This subject appears to have had great attraction in the eyes of Pietro da Cortona, or perhaps this was one of his favourite saints, for he has often repeated it, and these repetitions vary only in the accessories. In the gallery of Florence there is an impression of an engraving by Robert Delaunay, in which the saint is likewise represented on her knees, but resting on the ruins of the temple, and of the statue of Diana: the cherubim are not introduced.

Individuals skilled in the arts consider that it is by a mistake that the engraving alluded to bears the title of "Triumph of St. Agnes." The circumstances at-

PIERRE LA CARTONA.
ES



ST MARTIN.

MR. CARL

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MR. CARL

VIOLIN & BASS



tending the martyrdom of these two virgins are too dissimilar to admit of their being confounded. It should also be considered that Pietro da Cortona has never chosen for his subject the punishment of this saint, because it rarely happens that such compositions do not present something too repulsive for the spectator to look on them with pleasure. He is satisfied by merely indicating what was to follow, by the fagots, sword, and iron bar, which lie scattered on the ground.

This artist (whose proper name was Pietro Berrettini) was born at Cortona, in 1596. He went to Rome at an early age, and studied the works of the master spirits of painting with such success, that while yet a very young man, he produced the two celebrated works of the Rape of the Sabines and a Battle of Alexander. He became at last the chief of the Roman and Florentine schools, but this distinction must be qualified by the admission that it was at a period when these schools had somewhat degenerated from their former fame. Facility now replaced genius, and the whole object aimed at was to form a union of what would please the eye. The contrast of members replaced expression, a multitude of figures was preferred to a selection of such as were necessary, the folds of the drapery, sometimes multiplied beyond measure, at other times broad, vague and indeterminate, concealed the forms in an unmeaning manner, merely that there might be more opportunity for enlarging or decreasing the lights and shades at pleasure, and that a broader field might be obtained for brilliant but false colouring, fitted to please the eye, and conceal, by its pleasing illusions, the absence of truth and nature. It may therefore be affirmed that Pietro da Cortona, though endowed with undoubted talent, contributed to vitiate the good style. He was likewise an architect, and the same observations which have been made in regard to his painting will apply to his architecture. As an instance, we may mention the church of St Martin, in Rome, at the foot of the capitol, built after his design, and which he named his *beloved daughter*. At his death, which took place in 1669, he bequeathed all his effects to this church, amounting, it is said, to 200,000 Roman crowns. Many of his best works are in the Barberini Palace, at Rome, and others in the Palazzo Pitti, at Florence.

PLATE XLVI.

Head of an Old Man

REMBRANDT.

AN OVAL PICTURE PAINTED ON CANVASS HEIGHT TWO FEET THREE INCHES, BREADTH ONE FOOT SIX INCHES

REMBRANDT has here represented the head of an old man, his forehead furrowed with wrinkles, and of no very gracious aspect. Although of little interest to a general observer, this head has justly attracted the attention of painters, on account of the artistical skill which has been exercised on it. No mention is anywhere made of the individual whom it is intended to represent.

PLATE XLVII.

The Triumph of Flora

N. POUSSIN

PAINTED ON CANVASS HEIGHT FOUR FEET SIX INCHES BREADTH, SEVEN FEET TWO INCHES

ACCORDING to the mythology of the Greeks, a nymph of the fortunate islands, named Chloris, secured the affection of Zephyrus. This amiable god earned her off and made her his wife. For her sake he suspended the progress of time, and consequently surrounded her with eternal spring, at the same time clothing her features with unchangeable youth. This allegory is one of the most ingenious and agreeable which the brilliant fancy of the Greeks has left to us. The name of Chloris, however, has since become trivial by the abuse made of it by poets, particularly those of more modern date. From the sixteenth to the middle of the eighteenth century, scarcely a sonneteer can be found whose insipid muse does not fatigue our ears with stanzas to Chloris.

The Chloris of the Greeks is the same divinity which the Latins honoured under the name of Flora, to whom Sacred honours were paid even among the Sabines. Altars dedicated to her worship existed among the Romans as far back as the foundation of the city, and were erected by Tatus. Ovid states that it was in honour of her that the Floral games

were instituted, and that she received from her husband the empire of flowers. After the establishment of Christianity, attempts were naturally made to throw ridicule on the heathen deities. Flora was not forgotten, and Lactantius affirms that she was a woman of dissolute manners, who had become rich by her abandoned life, and that the senate enrolled her among the gods because she made the republic her heir. This opinion is countenanced by Arnobius, St. Augustin, and some other writers. Vossius and Bayle are inclined to think that they have confounded Flora with the courtesan Acca Laurentia, and that they were led to this error by witnessing the licentiousness which prevailed at the celebration of the Floral games, but these games may be said rather to have afforded a pretext for such indulgence than to have had that as their motive.

In whatsoever way this question may be settled, it is the triumph of this goddess which Poussin has here represented. Flora is seated on a chariot drawn by cupids. She is preceded and followed by shepherds and shepherdesses, having their heads bound with flowers, or carrying baskets filled with the gifts of spring, which they present to the goddess and strew on her path. Cupids are hovering over her head, and are about to crown her with garlands. Two happy lovers, stretched at ease upon the grass, are looking with complacency upon this rural festival.

The sentimental philosophy which we find in all the compositions of this distinguished artist, has led him to introduce a soldier, who advances boldly to the car of Flora. She seems by her look and gesture to be inviting him to follow her. This is an ingenious and affecting method of expressing the blind fury of man, who waits till the season of Flora's return, in order to give the signal for battle. Alas! the painter seems to say, is the earth to be covered with roses only that it may be inundated with blood?

It is to be lamented that, in this picture, a higher colouring has not been adopted, to give more effect to the gracefulness which Poussin has diffused over its composition. And why did he not suppress the two reclining figures in front, who interfere with the group preceding the triumphal car? But with these defects, what beauty is observable in the details! What beautiful forms and diversity of agreeable expression in all the youthful maidens and lovely chil-

dran! In the shepherdess especially who is lifting flowers from the ground, there is a delicacy of thought and a fascinating naivete, which cannot be too much praised. The accuracy and firmness of the drawing authorize us to suppose that this picture was executed about the same time as the Rape of the Sabine, which, like this, is somewhat deficient in harmony.

It formerly belonged to the ancient collection of the kings of France, and more recently was placed in the Museum of Versailles.

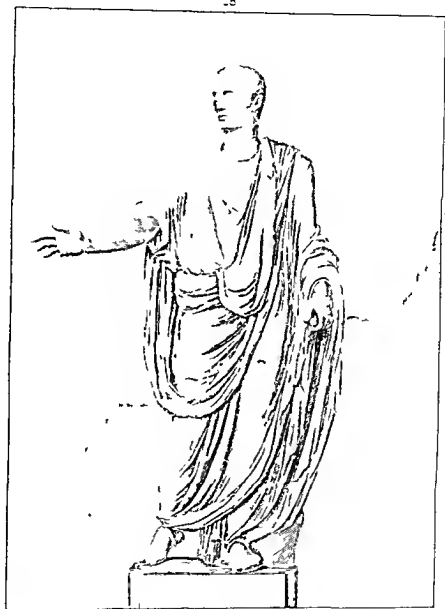
PLATE LXVIII

Tiberius—Statue

TIBERIUS is represented in this statue clothed in the Roman toga. This piece of antiquity is very precious, on account of the admirable manner in which the drapery is executed. It is perhaps impossible to unite in one figure a greater degree of taste, delicacy, and boldness of execution. It must be the work of one of the most skilful artists. The emperor is represented as addressing an audience—

To act to speak and graceful waves his hand

The head is not the original one, but it is not less ancient than the rest of the statue, and has a perfect resemblance to the medals and other authentic portraits which have been handed down to us of this emperor, as well known for his capricious and tyrannical government as for the cruelties and debaucheries which polluted his reign. This statue having been found in the island of Capri, which Tiberius preferred as a place of residence to Rome, and where he lived almost constantly during the last years of his life, it may be supposed to be one of those which the flattery of his parasites presented to him, the greater part of which were destroyed by the indignant populace after his death. This was no doubt the common fate of all the images of the Cæsars who had dishonoured the imperial purple. It was mutilated, as the head could not be found. As this figure holds a sceptre or *scipio* in the left hand, which is usually the case with the statues of emperors and those who obtained triumphs, additional probability is given to the suppo-



TIBERIUS.



sition that this can be no other than Tiberius. The scipio, however, is not always the emblem of supreme power, it is a common ornament in triumphs. The triumphing individual carried the laurel in his right hand, and in the other the Roman eagle on the top of a spear. It is well known to have been the ensign of the legions. This scipio, therefore, may only be the shaft of the spear.

This statue was in the Vatican before Buonaparte's invasion of Italy. It was carried by him to France, and has since been restored to its former receptacle.

PLATE LXXX.

Visitation of the Virgin

SEBASTIAN DEL PIOMBO

PAINTED ON WOOD AND TRANSFERRED TO CANTASSI; HEIGHT FIVE FEET, BREADTH THREE FEET ELEVEN INCHES

If it were asked what qualities an artist ought to possess in order to bring the execution of a picture as near perfection as possible, the greatest painters will reply that he ought to add correctness of drawing to beauty of colouring. This union, however, is most difficult to attain, and is rarely met with in the same individual. Is this an imperfection of nature, or does it not rather arise from the injudicious system pursued in schools, by which young pupils are too often made to attach themselves to the study of one department of their art to the exclusion of others?

The sight of this admirable picture excites a painful feeling in the mind of one conversant with the history of the fine arts. He recollects that it is the offspring of jealousy, that vile passion which ought to be the exclusive attribute of ignorance, and which, at all times dishonourable and odious, becomes pre-eminently revolting when it prevails over men of superior minds. Besides its intrinsic merits, this painting is interesting as proving that two great artists may unite their talents in order to produce a perfect work, and that the culpable desire of destroying the fame of a rival sufficed to form a bond of connexion between two men who could each attain to celebrity without the aid of the other.

The extensive and continually increasing fame of Raphael was beginning to dim the lustre of that of

Michael Angelo. This sublime draughtsman felt conscious of what he wanted to enable him to cope with his rival, and this deficiency only made him the more eager to carry off the crown which all Rome assigned to the youthful painter, who threatened to deprive Florence of the supremacy which she had long enjoyed in the art of painting. For this purpose he called to his aid Sebastiano Veneziano, who, brought up in the school of Bellini, and subsequently perfected by Giorgione, had acquired that power of rich and vivid colouring which nature has lavished on the Venetian painters. The picture of the Visitation was the result of this singular association, singular especially on the part of an accomplished master who had hitherto looked with an eye of disdain on every one who painted in oil. It were much to be desired that the preservation of this picture had been such as to enable us to determine whether the jealousy of Michael Angelo had attained its object, but, judging from its present appearance, it is easy to believe that when the picture was fresh, the comparison must have been hazardous to Raphael, since even now the grandeur of the design and beauty of the colouring counterbalance the admiration which is so justly due to the celebrated Roman.

Michael Angelo and Sebastian del Piombo have represented in this work the interview of the Virgin with Elizabeth, at the moment when these two holy women were congratulating each other on the happy event which had brought them together. Behind the Virgin are seen two Jewish women who have accompanied her. Behind Elizabeth, but on a more remote plane, an old man is seen descending the steps of a peristyle, and seems to be pointing out to others that accompany him the nature of the interview, and explaining the mystery. It may be supposed to be Zacharias whom the painters have wished to represent. A landscape, ornamented with rich buildings, occupies the back ground of the picture.

Few paintings have a more noble character than this. The head of the Virgin is sublime, and comparable to the most beautiful creations of painting, the hands are admirably drawn, and the draperies in a style truly *Michael Angelesque*. The small figures in the back ground also partake of the same breadth and dignity which at that period characterized the Florentine school, and which, unhappily, perhaps

occasioned its decline, since the followers of this celebrated designer, not possessing a genius like his, nor equal to the admiration they bore him, have done outrage to his style while attempting to imitate it.

If Michael Angelo be sublime in this production, Sebastian Veneziano also merits praise. He must needs be a great painter who succeeded in investing this picture with all the allurements of colour without impairing the purity of such a matchless designer, and retaining the expression which he gave to the figures uninjured. As he had such an important share in producing this chef d'œuvre, and as Michael Angelo, in other instances, attached little importance to oil painting, (as formerly mentioned,) this is the only picture to which Sebastian del Piombo affixed his name. It is one of the oldest in the collection of the French crown, and adorned the palace of Fontainebleau, in the reign of Francis I.

It has been mentioned above that this picture was originally painted on wood, and has been transferred to canvas. Had it not been for this admirable invention, it would long since have perished. For many years it was set aside as unfit for public exhibition. Whether from want of care, bad usage, or age, it had been divided into three pieces, and numerous scales had been detached from it. Directions were therefore given that it should be transferred to canvas, the scales were collected with the utmost care, and the restoration is as complete as possible, and surpasses what could reasonably have been hoped for. Thus, what remains of this magnificent work, one of those which can be attributed with greatest certainty to Michael Angelo, is in sufficiently good a condition to endure for centuries. It will serve for the study of future generations, and will hold the honourable place due to it among the most admired productions of painting.

PLATE XXX

Elkanah presenting his Son to Eli the High Priest
GERBRANT VANDER ECKHOFF

PAINTED ON CANVAS HEIGHT THREE FEET SIX INCHES
BREADTH FOUR FEET THREE INCHES EIGHT LINES

The subject of this picture is taken from the 1st chapter of the first book of Samuel, and from Josephus, lib. v. de Antiq. Jud.

Elkanah was the son of Jeroham, he belonged to the tribe of Levi, and dwelt at Ramathaim zophim. He had two wives, named Hannah and Peninnah. The latter had made him the father of many children, but the former seemed condemned to barrenness. One day when he repaired with all his family to Shiloh, where the tabernacle was, to sacrifice to the Lord, Hannah seeing Peninnah's children seated at table beside their mother, and Elkanah offering them portions of the meat which remained from the sacrifice, could not refrain from shedding tears and bewailing her want of children. Her husband, who loved her tenderly, tried to console her, but in vain. She put her confidence in the Lord, repaired to the tabernacle, prayed earnestly to God that she might become a mother, and made a vow that if she had a man-child, to consecrate him wholly to the service of the altar. The high priest Eli, who was seated before the tabernacle, surprised at hearing this woman repeat the same prayer so often, supposed that too much wine had impaired her reason, and recommended her to depart. She answered that she had drunk neither wine nor strong drink, but that she was of a sorrowful spirit because she had no child. Touched by her grief, the high priest told her to depart in peace, and that God would grant her desire. She returned to her husband full of joy and hope, and her wishes were in due time fulfilled. She gave birth to a son whom she named Samuel, that is, asked of God. Hannah kept the vow she had made, and consecrated the child to the Lord, putting him under the charge of Eli.

It is the presentation of this child to the high priest that the painter has represented in such an excellent manner. The composition is simple and noble. The high priest is seated, and his attitude is full of dignity. The mysterious and 'dim religious light' with which he is surrounded, seems to add still more to his august and patriarchal mien. Simplicity and piety are conspicuous in the figure of Elkanah. He is accompanied by some domestics, who come to make the offering of three measures of wine and of flour, as well as bullocks for sacrifice. His wife is kneeling on the steps that lead to the throne. She holds her child before her, and commends him to the favour of the high priest. Everything in this composition is judiciously conceived and clearly brought



ALTA VENEZIA, 15 MARZO 1964



APOLLO MUSAGETES



A TEUFELPETEL RECEIVING ORDERS

out. It classes Vander Eeckhout among the first Dutch artists both as a painter and a colourist.

An inspection of the above picture will probably recall to most observers the manner of Rembrandt. Eeckhout indeed was a very close imitator of the master just named, and was naturally led to become so by being brought up in his school. He was principally employed in portraits, and was commended for the power he displayed of expressing the mental character in the features. Although upon the whole an artist of very inferior power to Rembrandt, he excelled him in some qualities, particularly in transparency of colouring, more appropriate expression, and clearness of back-ground. His principal defects are, inaccuracy of design, want of elegance, and inattention to propriety of costume. He was born at Amsterdam in 1621, and died in the same place in 1674. One of his finest works, after Rembrandt's manner, is the *Triumph of Mordecai*, which is in the collection of the Marquis of Bute. Another is in the possession of the Duke of Sutherland.

The managers of the French Museum purchased the picture above described at a public sale, and it is, no doubt, still in the public collection at Paris.

CAST OF LIFE.

Apollo Musagetes—Statue

HEIGHT FIVE FEET TEN INCHES

THIS statue, of pentelic marble, does not possess a very high degree of merit as a piece of sculpture. Antiquaries are inclined to think that it is an ancient copy of the Apollo Citharides of Timarchides, which is seen at Rome under the portico of Octavius, with the nine muses of Phidias. This Musagetes, or leader of the choir of the muses, is singing and accompanying himself on the lyre. He is clothed in a long tunic confined by a girdle, and his chlamys, fixed to his shoulders, is thrown backwards. Visconti informs us that this mode of dress was appropriated to the citharides, or players on the lyre.

This statue was found in 1774 at Tivoli, in the country-house of Cassius, called the *Piaccia di*

Cassio. The head, crowned with laurels, has been fitted on, but is that belonging to the statue. The right arm and a part of the lyre are modern restorations.

Apollo received the surname of Musagetes, because he was supposed to be the conductor of the muses, but he was not the only god distinguished by that appellation. It is likewise given to Hercules, and he was honoured under that name at Rome as well as in Greece. One author informs us that C. Fulvius caused a temple to be built to Hercules Musagetes, near the circus of Flaminius, and that the statues of the muses were placed in it. Hercules Musagetes is represented holding a lyre in one hand, and the other resting on his club.

TRUMPETER RECEIVING ORDERS

A Trumpeter receiving Orders

GERARD TERBURG

PAINTED ON WOOD. HEIGHT, TWO FEET; BREADTH, ONE FOOT TEN INCHES.

THIS trumpeter has entered somewhat unseasonably, and has interrupted an interesting conversation, but being charged with a message, he must needs deliver it. This is one of the tricks which Bellona sometimes amuses herself in playing upon Venus. The officer represented is no doubt travelling with his regiment. He has slept in this chamber, his mattress and haversack hanging on the wall, his sabre and mantle thrown on the top of the bed, the osier bottle, the drinking cup, and his pistols, lying on the table, all indicate that his abode in this inn will not be long. A young lady has come to meet him. She is half reclining on the floor, both her arms resting carelessly on the left knee of the officer, whose hand is placed on her shoulder. As everything leads us to believe that these figures are portraits, it may be presumed that this lady is the officer's wife, for we cannot suppose that a female, whose dress indicates that she is of some rank, would have allowed herself to be painted in such a familiar posture, unless she had borne to the officer the relation alluded to. The trumpeter has come in unexpectedly. The officer

has read the letter delivered to him, and seems to be asking some questions

The singular position of the lady is the only circumstance which confers some interest on this picture. But for that, the scene would be cold and almost unmeaning, but the pantomime is of extreme truth, and the expression is full of dignity. If the heads are portraits, as supposed, the portraits must be admirable.

This picture forms part of the old collection of the Stadtholder.

Terburg was one of those fortunate painters to whom riches and honours come early. Initiated in the art by his father, and improved by a visit to Italy, he soon became celebrated for his portraits, which were esteemed for their chaste and natural colouring, and striking resemblance. After visiting many countries of Europe, (England among others,) he went, in 1648, to the congress of Munster, where he was remarked for his splendid style of living. While there, he painted the portraits of all the plenipotentiaries attending the congress, forming a large picture, which passes for his masterpiece. The king of Spain invited him to his court, and conferred on him the honour of knighthood. This honour brought him still more into fashion, and he became the favourite painter of the ladies. Unfortunately the agreeable qualities both of his person and mind alarmed the jealousy of the Spamarads, and he was obliged to leave the country. He returned to his native country, and died at Deventer in 1681.

PLATE LXXIII

Family of Darius at the Feet of Alexander

LE BRUN

PAINTED ON CANVAS, BRIGHT NINE FEET ONE INCH,
BREADTH THIRTEEN FEET TEN INCHES

The victory which Alexander obtained at the Issus over Darius Codomanus, is among those which reflect most lustre on the life of the conqueror. It was not in this battle, however, that he required to employ all the resources of a great captain. Darius

committed the imprudence to entangle himself among the defiles of Cilicia, and prepared an easy victory for his adversary. The result of that famous day was decisive. It was followed by the total dispersion of the formidable army of the Persians, opened up to Alexander the road to Tyre, and delivered into his hands not only the camp, the baggage, and treasures of Darius, but also the mother, wife, and children, of the unfortunate and fugitive monarch.

History, or rather Quintus Curtius, has celebrated the clemency of Alexander on this great occasion, and the visit he made to his august captives. But for the sake of historical truth we must remember what is said by Arrian, the most veracious of the historians who treat of Alexander, who seems to throw some doubt on the fact, and contents himself with remarking, that if we have not authority for believing it, we should, for the honour of human nature, at least wish it to be true. But whether the occurrence was real or fictitious, it is so full of dignity and interest as to be well calculated to kindle the genius of such a painter as Le Brun, and when we look on the scene as he has depicted it, every feeling heart will be inclined to repeat the wish of Arrian.

Accompanied by Hephæstion, his dearest friend, Alexander comes to reassure and console the disconsolate family of the unfortunate Darius. Sisigambis, deceived by the handsome figure and stately bearing of Hephæstion, takes him for the conqueror, and throws herself at his feet. The painter has seized the moment when the queen is making an excuse for her mistake, and Alexander kindly replying, "No, my mother, you are not mistaken, for he also is an Alexander." Near Sisigambis appears the queen, her daughter-in-law, presenting her son to the hero with a timid and suppliant hand, and behind her Statira and her young sister, daughters of Darius, bathed in tears. Greek and Persian women, eunuchs, slaves, and an Egyptian priest, compose the suite of the princesses, and these personages evince by their attitudes the various emotions of fear, submission, astonishment, and hope, with which they are respectively agitated.

Charles Le Brun executed this picture in the palace of Fontainebleau. While engaged at the work, Louis XIV. treated him with the same conde-



THE ROLLING AWAY

C. HOWARD.

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CUTLER'S TRUST



MARQUIS OF NEWCASO.

seending familiarity which Charles V before him had shown an example of in respect to Titian Every day he came to watch the progress of the work, and sometimes remained two hours while the painter was employed

The Family of Darius will always be enumerated among the most perfect of the chef d'œuvres which the French school has produced, on account of the dignity of the composition, and its striking propriety, together with variety and truth of expression The painter has so judiciously and profoundly reflected on the subject, that he has impressed on the countenance of each individual the precise shade of misfortune which his condition entails upon him by the catastrophe of Darius and along with this the general effect has been admirably calculated

It is probable, and the fine engraving of Gerard Edelinck seems to confirm the fact, that originally Le Brun had allowed more space to his composition but in order to adapt it to the place it formerly occupied in the apartments of Versailles, the upper part of the tent and some accessories at the sides were suppressed

Perhaps a severe critic may find fault with this work as being somewhat too theatrical, but, however this may be, its merits are sufficient to entitle it to a place in the first rank of the best historical pictures If the Florentine and Roman schools afford productions of more grandeur of design and bolder execution, they also present anachronisms offensive both to learning and reason This error Le Brun was always able to guard against, and his compositions will always entitle him to a high place, as well as his master Poussin, among the greatest painters of which Europe can boast since the revival of the fine arts

PLATE XXXV

Soldiers' Tents

SEBASTIAN BOURDON

PAINTED ON WOOD HEIGHT, TWELVE INCHES FIVE LINES
BREADTH ONE FOOT SIX INCHES

UNDER one of the tents some soldiers are seated, whose long beards, neglected hair, disordered dress,

and sunstreaked appearance, render them more like brigands than regular military With due regard for the national honour, the author of the *Musée de France* protests against them being considered French soldiers They are playing at cards on an inverted barrel In the front a female is seated, with her back leaning upon a tree She has an infant on her knee, to whom she has been giving suck She holds a glass in her right hand, into which a young girl is pouring some drink Cooking utensils are lying on her left, and a barrel is seen behind the tree on which she is leaning A horseman is entering the other tent, while a man is drawing a flagon of wine from a cask for a traveller who is half concealed by the pillar supporting the beam over which the canvass of the principal tent is thrown From this pillar hangs a paltry sign, on which are the words *Bon Vin*, 1643, the year no doubt in which the picture was executed

It is of a very agreeable colour The subject, and the great truth with which the scene is handled, prove that the author had seen some service In fact, his circumstances were so reduced while at Rome that he was obliged to enlist

We shall afterwards give a sketch of the life of this painter, accompanied with a portrait from a painting by himself

PLATE XXXV.

Equestrian Portrait of the Marquis Montabaz

VANDYKE

PAINTED ON CANVASS HEIGHT TEN FEET TWO INCHES
BREADTH SEVEN FEET

THIS portrait has been always esteemed one of the most valuable productions of this prince of portrait painters, and its celebrity has been extended by the beautiful engraving executed by Raphael Morghen

It must have been painted after Vandyke's return from Italy, since it exhibits all the delicate colouring of the Venetian school, and the artist must have been inspired by the recollection of the beautiful landscapes of Titian Of all his productions, it is, in

fact, that which approaches nearest to the manner of that great artist, and even the most skilful judges might be inclined to attribute it to Titian himself, if the figure of Moncado had not afforded incontestable proof that the whole work must have come from the hand of Vandyke.

The painting affords a front view of Moncado on horseback, with a baton in his hand, and his head uncovered, he seems to be just coming out of a forest towards the close of the day.

It is to be regretted that the head has suffered somewhat by the unskilful attempts at restoration, to which it had been subjected when in the gallery of Prince Braschi. The original study, sketched by the artist before executing the portrait, still exists, and it is to be wished that it should be consulted whenever steps are taken to repair this fine work. The necessity for removing the dull tints produced by the pencils of restorers, and which disfigure the beauty of the picture, is obvious.

Francis de Moncado, better known in history by the name of Marquis d' Aytone, whose features Vandyke has preserved with so much truth, obtained considerable celebrity both as a warrior and a statesman. He was descended from one of the most ancient families of Spain, whose origin can be traced backwards as far as the ancient dukes of Bavaria. He was the son of Gaston de Moncado, Marquis d' Aytone, grand seneschal of Arragon, and of Catherine de Moncado, sprung from another branch of the same illustrious house. His natural disposition as well as his education inclined him to the profession of arms, and while still very young, he served as a colonel in the Low Countries.

He soon left the land for the marine service, and commanded the naval forces which the King of Spain was obliged to raise, in order to defend the coast of Flanders against the incursions of the Dutch. In this command he was completely successful, and although his fleet was greatly inferior to that of his opponents, he succeeded in defeating all their under takings.

Sometime afterwards, Philip IV. appointed him his ambassador at the court of Ferdinand II. This embassy was the means of obtaining him distinguished honour. He was one of the few diplomatic ministers who, while they manage successfully the

affairs of their own court, find the means of rendering important services to the princes with whom they reside, and it was in consequence of these services that the Emperor obtained the submission of the famous Bethlen Gabor, prince of Transylvania. It was also to Moncado's skilful negotiation that he was indebted for the treaty of peace which he concluded with the King of Denmark, the election of his son Ferdinand III. to the crown of Hungary, and the election by the Hungarian nobility of a palatine, who put in force the diets which had so long fallen into desuetude. It was at his special intercession also that the Emperor easily succeeded in obtaining the assistance which Philip IV. solicited for the war of succession from the dukes of Mantua and Montferrat.

These important successes secured the gratitude of the King of Spain, and he was appointed commander in chief of the Spanish army in Flanders, under the orders of the Infanta Isabella. His prudence, conciliatory spirit, and personal affability, enabled him to subdue every revolutionary tendency which appeared in these countries.

After the death of Isabella, he was nominated interim governor of the Low Countries, until the arrival of the Cardinal, the Infant Don Ferdinand. Although very unfavourably circumstanced, having with him only a few troops, and these in such a state of destitution that he was obliged to provide for them out of his own private resources, yet he manifested so much skill and perseverance, that he succeeded in gaining an advantage over the Prince of Orange, one of the most experienced generals of his time, and prevented the dismemberment of the provinces intrusted to his care.

He died some time after the arrival of the Cardinal, in the year 1633. To his military and diplomatic qualities he added a great love for literature, and cultivated it with assiduity. He left two works, which enjoyed some reputation at that time. One of them is the history of the expeditions of the Catalans and Arragonese into Asia and Greece, the other, which is written in Latin, is a history of the Monastries of Montferrat.



NECTAR WITH LILY & THE "LILY" OF "LILY"

and accordingly applied himself to portraits. His success in this branch was so great that the most distinguished individuals hastened to his work room, and he speedily realised considerable wealth. Charles II desired his ambassador at the Hague to invite him to come over and establish himself in England but these advantageous offers Netscher was obliged to decline, for although still young, his health was very delicate, and he was almost always unwell. Indeed he died not long after this proposal had been made to him, at the age of forty five, leaving a fortune of more than 80,000 florins.

He was strongly inclined, as has been already intimated, to devote himself to the composition of subjects from Roman history, necessity alone drove him to portraits. Here the softness of his touch, harmonious colouring, and admirable address in representing different stuffs, such as satin, silks, carpets, &c procured him great emmence, and the value of his portraits was still further enhanced by the tasteful and agreeable accessories with which he never failed to enrich them.

We shall afterwards have occasion to represent several others of his most celebrated pictures, as well as one by his son Constantine. The picture above described belongs to the Hague gallery.

PLATE LXXVII.

Repose of the Holy Family

GIULIO ROMANO

PAINTED ON WOOD HEIGHT FOUR FEET FIVE INCHES BREADTH
THREE FEET THREE INCHES

In this picture the artist has represented the Holy Family assembled in a garden. The Virgin, seated on a hillock at the foot of a tree, is holding the infant Jesus on one of her knees. The child, whose left foot is resting on his cradle, turns his countenance, animated by an agreeable smile, towards his mother, and seems to be asking of her the explanation of the words, *Ecce Agnus Dei*, inscribed on a narrow scroll held by young St John the Baptist. St Joseph, absorbed in meditation, is resting on a

fragment of an ancient altar. In front of this we perceive the pediment and capital of a pillar.

The author of the *Musée de France* states that he has placed the name of Giulio Romano over this picture rather in accordance with a pretty generally received opinion, than because he is convinced that it should be attributed to him. He admits that it is evidently the production of a very skilful painter of the fifteenth century, but he thinks it likewise evident that the pencil of Giulio Romano cannot be recognised in it. It much more resembles the productions of Lorenzo di Credi, particularly in the flesh tints, and it is of consequence to remark that this celebrated artist painted according to a process peculiar to himself, which renders extreme care necessary when his pictures are cleaned. If water be employed for this purpose, it immediately injures the enamel of the flesh, and should the moisture be inadvertently allowed to remain, the painting will infallibly disappear in a short time.

This opinion respecting the authorship of this picture receives additional weight from the examination of a very beautiful painting by Credi, brought to France by Napoleon. Not only does it present the same peculiarity in the execution, but we find in it a head of the Virgin obviously executed after the same model that has been followed in the present instance.

By ascribing this beautiful work to Credi instead of Giulio Romano, we have no desire to lessen the estimation in which it is deservedly held.

PLATE LXXVIII.

The Virgin, the Infant Jesus, Magdalen, and St Jerome

CORREGGIO

PAINTED ON WOOD HEIGHT, SIX FEET FOUR INCHES
BREADTH FOUR FEET FOUR INCHES SIX LINES

In this famous picture, which is generally known by the name of the St Jerome of Correggio, the Virgin is seated in the middle, holding the infant Jesus on her knee. She receives with an affectionate smile the homage which Mary Magdalen and St Jerome have come to pay to her son. Magdalen is kneeling, and



THE FINE FAMILY LIVING

COLEMAN.

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THE VIRGIN & INFANT



THE JOHNSON FAMILY



BOULES ENOIR

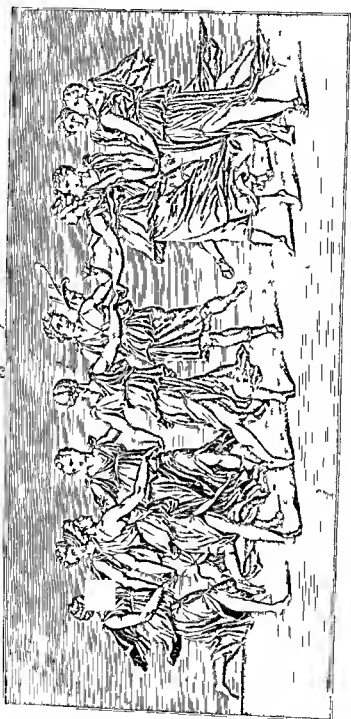
THEY ARE -
61



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ИСТОРИЯ ВОДЯН

and he may be justly blamed for his imprudence in selecting such a masterpiece for his first trial. Happily the most complete success attended the undertaking. The process has since been brought to such perfection, that an operation which, at first sight, seems to present so many difficulties and dangers, is now often undertaken and conducted with perfect security. This picture bears the following signature: *Andreas Sarsus Florentinus me pinxit MDVXIII*

Although this work was ordered for Francis I, that monarch did not speedily obtain possession of it. The death of Andrea del Sarto occurred immediately after its completion, and his wife, whose want of delicacy is sufficiently known, sold it to a painter named Domenico Conti, an artist of very moderate skill, although a pupil of Andrea del Sarto. He was heir to all his drawings and cartoons, and, out of gratitude for this bequest, caused a monument to be erected, which was sculptured by Raphael Montelupo, and inscribed with an epitaph by Pietro Vettori. This was placed in the church of Servites, but was soon afterwards removed through the ignorance of the workmen. The picture described above was subsequently sold to Nicolo Antinori. It is probable that it was claimed by Geo. B. della Palla. But if so, he was long in obtaining justice, since it was still in Antinori's possession when Vasari wrote. It is certain, however, that it ultimately became the property of Francis I, and is one of the oldest paintings in the collection of the kings of France.

PLATE LXXXIII

Apollo Dancing with the Muses

GIULIO ROMANO

PAINTED ON WOOD. HEIGHT THIRTY-THREE INCHES NINE LINES.
BREADTH ONE FOOT EIGHT INCHES.

In the description which Richardson gives, in his travels in Italy, of the paintings which then decorated the apartments of the Palace Pitti, he is inclined to attribute this picture to Polidore de Caravaggio. This opinion is not void of foundation. The picture is painted on a ground of gold, as is known to be the

case with all the beautiful friezes executed by that accomplished designer, and his friend Mathurno. It must be admitted, however, that there is no decisive proof that it is not the production of Giulio Romano. Whether we suppose it to belong to Polidore, or to Mathurno, or ascribe it to some other painter, the glory of these two excellent artists will be no way diminished, while, on the other hand, it will add nothing to the fame of Giulio Romano if allotted to him.

The Muses, holding each other by the hand, are dancing with Apollo, who is easily recognised by his quiver, and the laurel with which he is crowned. As they are distinguished by none of the usual attributes, their names are written on a small scroll. They both sing and dance, and Apollo leads them. The subject is no doubt allegorical. May not the painter have wished to intimate that all the arts are intimately associated with each other, and that all of them are the children of the god of Pindus?

The attitudes of all the figures are agreeable and attractive. Much truth and flexibility are displayed in their movements. The draperies are ingeniously thrown, but the colouring of the Muses is crude, and partakes of the manner of artists accustomed to paint in fresco.

PLATE LXXXIV

The Proserpina Woman

GERARD DOW

PAINTED ON WOOD. HEIGHT TWO FEET SEVEN INCHES SIX LINES.
BREADTH TWO FEET ONE INCH.

Of all the works of Gerard Dow, this has enjoyed the highest reputation, and it continues in equal repute even to the present day. This is to be ascribed to the affecting nature of the subject, the importance of the composition, the expression of the different persons introduced, and the dignity of their character, and, above all, to the extreme perfection of the general execution. Although the skilful artist seems in this work to have borrowed nothing from antiquity, he has eminently succeeded in imparting a

high degree of dignity to this familiar but affecting scene

A wealthy lady, still far removed from old age, is afflicted with dropsy, and her last moments seem to be drawing near. Her daughter, in the bloom of youth, is kneeling beside her; her countenance is bathed in tears. She is assisted in taking care of her mother by a young female, who is presenting some cordial to the invalid, to alleviate her pain.

Medical science has, to all appearance, abandoned her case in despair. Filial affection, the desire of prolonging life common to every creature, and perhaps credulity, have induced them to call in one of those empirics, who are always preceded by reports of the astonishing cures they have performed, and who are enriched by those who delight in the marvellous, and whose disappointed hopes generally fail to undeceive them. This man has just arrived. His profession is easily known by his fantastical dress and arrogant confidence, the usual accompaniment of successful quackery. He is attentively examining a urinal, and after the examination he has no doubt promised to allay the symptoms. His long silence seems to announce that he entertains no hope of a cure, and the tears of the young girl prove that she has already put this construction on his silence. An instant before she was reading to her mother, probably some passage of Scripture, as may be inferred from the open folio on the reading stand near the window. She has left her book and thrown herself at the feet of the patient, who is seized with a sudden faintness. She has taken one of her hands, which she is bathing with her tears. The young attendant makes a sign to her to restrain herself, in the fear that the excess of her grief should alarm her mother.

This beautiful picture is the work of the heart. The spectator cannot resist the eloquence of the scene. He is affected at the sight of a mother of a family ready to sink into the grave, whose virtues and the love she merited, are evinced by the sorrow she leaves behind her. We do not here find that sublimity of thought which we admire in the Testament of Eudamidas, uniting his mother to his best friend, but this scene has more of nature in it and it addresses itself to the heart of all. What family is to be found where a similar cata-

strophe has not taken place? Is there an individual of any reflection who does not identify himself with the scene here passing under our eyes, or who is not reminded, by the tears he is ready to shed, of the time when he also lost a father or a mother?

If the general execution be admirable, it is found to be no less surprising when we come to examine the details. The draperies, the furniture, the glasses, the effects of light, the rays of the sun towards which the patient has been brought that she may once more enjoy the light and warmth, are all depicted with admirable fidelity. This must be so obvious to every observer that it is needless to enlarge on the subject.

The painter himself had no doubt a preference for this first-rate specimen of his skill. Thus we may infer from the fact that he had painted two panels, to cover it and preserve it against accidents, he had sketched on them an ewer and a cup covered with a napkin.

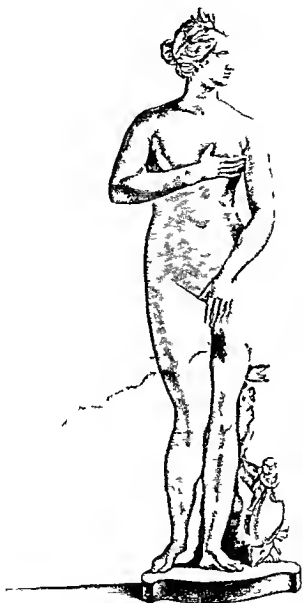
The Elector Palatine purchased this magnificent work at the price of 30,000 florins, and made a present of it to Prince Eugene. On the death of this prince, it passed by inheritance into the house of Savoy, and was placed in the royal gallery at Turin. General Clausel, to whom it was presented by the King of Sardinia, made a present of it to the executive Directory of France, and it was subsequently exhibited in the Napoleon Gallery. It still remains in the Louvre, the French having redeemed it by paying 100,000 francs at the restoration of claimed property in 1815. It is engraved both in the larger and smaller Musée, and also in a superior manner by Claessens. It is valued by the Experts du Musée, 1816, at 120,000 francs, or £4800.

PLATE LXXXV

Venus de Medicis—Statue

HOMER in his fourth hymn, seems to have given the idea adopted by the sculptor in forming this celebrated statue.

"The Goddess of Love issued at her birth from the foam of the sea, her virgin beauty appeared on



Aphrodite of Knidos

the enchanted banks of Cythera without any other veil than the attitude of modesty. If her hair is not floating over her divine shoulders, it is because the Hours have just arranged it with their celestial hands."

A sculptor of such genius as the individual to whom the arts are indebted for this masterpiece, directed by so poetical a description, must needs produce an incomparable work, and the high celebrity which this statue enjoys confirms this assertion.

In order to support the figure, the artist has ingeniously grouped at her feet a dolphin and a shell, the symbol of the sea from which Venus was produced. The two cupids playing with the dolphin's fins are not children of the goddess; one of them is the Primitive Love, (Eros,) who dissipated the darkness of chaos; the other is Desire, (Himeros,) who appeared in the world along with the first of sentient beings. Both of them were present at the birth of Venus, and always attend her steps.

Visconti is inclined to believe that the Greek inscription traced on the modern plinth of the statue, and which attributes this miracle of art to Cleomenes, an Athenian, son of Apollodorus, is authentic. He supposes that it has been inscribed there to replace the inscription on the ancient plinth, which, from being much mutilated, had become unfit to support the statue. He rests his opinion on the fact that Cleomenes, the supposed author of Venus, excelled in representing female beauty to such a degree that, according to Pliny, a Roman knight fell in love with one of his statues of the Thespiades, which were transported to Rome by L. Mummius.

This figure holds one of the highest places among the most celebrated ancient statues that have reached our times. In perfection of symmetry, and exquisite proportion of parts, as well as inconceivable delicacy of execution, it has always been regarded as the most complete model in existence,* and as such has been celebrated both by poets and historians. Lord Byron alludes to it in the following lines:—

There, too, the goddess loves in stone, and fills
The air around with beauty. we inhale

* Denon states, that the foot is so perfect that if found alone it would be a monument.

The ambrosial aspect, which, beheld, instils
Part of its immortality; the veil
Of heaven is half withdrawn, within the pale
We stand, and in that form and face behold
What mind can make, when nature's self would fail.
And to the fond idolaters of old
Ere the innate flash which such a soul could mould

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart
Reels with its fullness, there—for ever there—
Chau'd to the chariot of triumphal art
We stand as captives, and would not depart.
Away!—there need no words, nor terms precise,
The paltry jargon of the marble mart
Where Pedantry gulls Folly—we have eyes
Blood, pulse, and breast, confirm the Dardan shepherd's
prize

Childs Harold, Canto IV

The accounts of the most accurate and intelligent observers seem to justify the assertion that the principal, or rather the only, defect of this renowned statue is the want of expression in the countenance—a defect which may, of course, easily exist along with the most faultless regularity and beauty of features. It is probable, however, that this imperfection has been somewhat exaggerated, as appears to be the case in the following extract from a clever and animated, though not always very profound writer. At the same time it is certain, that the Venus de Medicis cannot in this respect be compared with the Apollo Belvidere,

in whose eye
And nostril, beautiful disdain, and might
And majesty, flash their full lightnings by,
Developing in that one glance the Deity

"Immediately after breakfast," says the writer alluded to, "we set off to pay a visit to the Venus de Medicis, whose morning levee we found already crowded with a circle of the ardent admirers who daily pour forth their rapturous adoration at her feet. With feelings of high-wrought expectation we entered the presence-chamber; a crimson octagonal hall of the gallery called the Tribune, where, bright in eternal youth and matchless beauty, 'stands the statue that enchants the world.'"

"But my expectations had been so highly raised, and I suppose so far exceeded possibility, that my first sensation, I confess it with shame, was disappointment;—nay, I am by no means sure that it

was not in some degree my last, for although new beauties continually rose upon me as I contemplated her form of perfect symmetry and more than feminine grace, the soul was wanting, the expression, the sentiment I sought for, was not there, she did not come up to the soul seducing image in my mind. It was not a goddess, nor a celestial being that I saw before me—it was a woman, a lovely and graceful woman certainly,—but still I think that I have actually seen women, really living women, almost as beautiful, and far more interesting, and indeed, to confess the truth, I thought her legs rather thick, and her face rather insipid. But remember, that in giving my undissembled opinion, I make an honest avowal, not a presumptuous criticism. I know that the censure I would pass on her recoils on myself—that it does not prove her want of beauty, but my want of taste, and, convinced of this mortifying truth, I quitted her presence at last with no small vexation, to find I could not feel as I ought the full force of that unapproached perfection, which has rendered this renowned statue the idol of successive generations, the triumph of art, and the standard of taste.”*

This statue is composed of Parian marble of the finest grain. In the 16th century it was placed at Rome, in the gardens of De Medici, (whence the name) and transported to the Florentine Gallery in the middle of the 17th century. When the French armies overran the Peninsula, the abbe Puccini, conservator of the gallery, sent it along with many other monuments of antiquity to Palermo, that they might be removed from the theatre of war, and escape the grasp of the insatiable victor. But King Ferdinand, with whom it was deposited, was obliged to give it up to France, along with the Pallas of Velletri, according to the eighth article of the treaty of Florence.

When it was placed in the Napoleon gallery, the Emperor, in order to preserve the recollection of it, caused a medal to be struck, on which the Venus de Medici is represented, with the inscription, *Aux Arts la Victoire*.

It is now in the gallery at Florence.

* Rome in the 19th Century

PLATE LXXXVI

Cattle in a Meadow

PAUL POTTER

PAINTED ON WOOD HEIGHT ONE FOOT SEVEN INCHES
BREADTH TWO FEET

As this admired artist died young, and completed a comparatively small number of paintings, they are much valued, both on account of their rarity and intrinsic merits. That represented on the plate above referred to is accounted one of the most perfect, and it presents one of those scenes of rural tranquility which he loved most to portray. The objects which enter into its composition are extremely few and simple, four cattle, a tree, and a meadow, but it is such a perfect transcript of nature that almost every one can appreciate its excellence. The cattle are delineated with remarkable truth. The central figure of the three grouped at the foot of the tree, is much admired for the profound knowledge shown in it of foreshortening. The posture of the cow represented lying, is also remarkably true to nature. The painter likewise displays in this picture great power of colouring, a quality which he possessed in an eminent degree, and which seems to be a peculiar gift of nature, for the best masters and most persevering study often fail to confer it.

Potter has been sometimes blamed for the manner in which he generally paints his skies, and which has been attempted to be expressed by the epithet *cottony*. But although this peculiar aspect of the sky may be uncommon in other countries, it is no great deviation, if it be a deviation at all, from the appearance it often assumes in the humid climate of Holland, and this young artist unhappily never enjoyed the opportunity of visiting regions more favoured in this respect.

This picture bears the following signature *Paulus Potter fec 1649*. Before being brought to France by Napoleon, it was in the cabinet of the King of Sardinia, but it is now one of the ornaments of the royal palace at Turin. Its value is little short of a thousand guineas.



3. 10. 12.

10. 12. 12.



PEREYRE, 1801.

PLATE LXXXVII

Portrait of Gerard Dow

G DOW

PAINTED ON WOOD HEIGHT ELEVEN INCHES SIX LINES,
BREADTH EIGHT INCHES

LIKE most artists of note, Gerard Dow appeared to take pleasure in painting himself, and we accordingly have portraits of him at various periods of his life. There exist nearly a dozen of these likenesses from his own pencil. One of them, which represents him playing on a violin, was for a considerable time in England, and latterly came into the possession of the Duchess de Berri. Another, taken when he was about the age of twenty two, was not long since purchased by Lord Francis Leveson Gower, for seventy guineas. A very beautiful and interesting picture, in which the artist appears at a window holding his palette and pencils in one hand and turning over the leaves of a book with the other, is in the possession of the Chevalier Erard, who paid £1000 for it. The portrait, of which an engraving is annexed, represents the artist when about forty five years of age. He is seen nearly in a front view, standing at a window, with his palette and pencils in his left hand, and his right resting carelessly on the sill of the window. He wears a low bonnet, and a loose dress bordered with fur, his vest open below. He seems just to have quitted his work for a moment, as his easel is seen in the back ground, and advanced to the window to look at some scene which interests him.

There is an air of kindness and *bonhomie* in this figure, which renders it agreeable. Notwithstanding its plumpness, a certain intellectual acuteness is observable, particularly in the eyes.

In reality Gerard Dow was possessed of much genius. His inclination for painting may be said to have shown itself even from the cradle. At the age of nine, he was placed by his father, who was a glazier at Leyden, with an engraver named Bartholomew Dolendo, in order to learn drawing, and some months afterwards with Peter Kowenhoorn, a painter on glass. In the course of two years young Gerard became the most skilful of this class of painters, and his productions were so much in re-

quest, that he enriched his father in the space of four years. At the age of fifteen he entered the school of Rembrandt, where he was initiated into the mysteries of colouring, and obtained a complete knowledge of *scuro scuro*, which no painter perhaps ever understood so well as that distinguished master. In three years he had made himself master of all that could be obtained from the instruction of others, and thenceforth relied entirely on his own powers and the study of nature.

His earliest practice lay in portrait, but he soon discovered that this department was not to his taste, or at least that there were other branches in which he was more likely to excel. The truth is, that this conviction had been probably forced upon him by the impatience of his sitters, for such was his anxiety that every part, even the most trifling minutiae and unimportant accessories, should be touched up to the highest pitch of perfection, that the distinction of being painted by him was converted into a punishment. It is recorded that the lady of his great patron, M. Spiering, had to sit for five days in a particular position on an arm chair, that the artist might be enabled to finish one of her hands! Without entirely abandoning portrait, he soon betook himself to familiar and fancy subjects, which he treated in a way which excited general admiration. His pictures are usually of small size, with figures, furniture, drapery, &c. designed with such exactness as to seem the perfect counterpart of nature itself. Some other artists may have finished their pictures as highly as Gerard Dow, but there is perhaps none who has united this quality with such freshness and brilliancy of colour. His patience in finishing is curiously illustrated by an anecdote told by Sandart. Having once, in company with Bamboccio, visited Dow, and expressed their admiration of the astonishing neatness of a picture he was then working at, they took particular notice of the accurate finishing of a broom, and showed some surprise at so much time being devoted to such an insignificant object, on which he told them that he should spend three days more in working on it before considering it complete!

The purity and brilliancy of his colours were the result of much labour, and a degree of care almost ridiculously fastidious. Not only did he grind and

prepare them himself, but he likewise made his own palettes and brushes. They were all enclosed in a box, which was never taken out of his work-room, while the windows of the latter were hermetically closed, that no dust might get entrance. He entered the apartment as quietly as possible, seated himself, and remained a long time motionless, until he was certain that no particle of dust was floating in the air. He then opened his box with all possible precaution, drew out his instruments slowly, and began his work.

Although G. Dow may be regarded as a typical example of the Dutch school, he in general selects for representation, objects of a higher and more agreeable character than many of his compatriot artists. There is an affecting interest, and an impressive dignity of moral sentiment, in some of his productions—such as *La Femme Hydropique*, and *La Lecture de la Bible*, which elevate them immeasurably above the scenes of low bacchanalian mirth and riot in which his countrymen delight to revel. But in some instances he exposes himself to the charge to which the Dutch school is generally liable, of selecting mean and unworthy objects, an evil which is not compensated even by his masterly execution and perfect imitation of nature. "This stamp of originality," it has been well remarked, "which we appreciate so highly in the painters of the Dutch school, is often degraded by the meanness of the objects upon which it is employed. When we are called upon to admire the masterly efforts of skill, by which the colours seem melted and blended together by mutual attraction, and without the intervention of human touch, we feel a sort of repugnance to observe such talent wasted on the tortuous leafing of an ignoble cabbage, the slippery slumy mass of a skate, where its hideous countenance is not omitted to be brought into distinguished observance, or on the disgusting appurtenances of a butcher's shop. Those subjects, the sight of which in reality we would incline to turn from with aversion, are surely an injudicious selection for the purposes of painting, and a degradation of the art. The talent with which they are represented, renders them in fact so much the more repugnant to the feelings of the observer."*

* Edin. Encyc. art. *Painting*

A considerable number of G. Dow's paintings have found their way into this country. A Schoolmaster, with four Scholars, is now in the Fitzwilliam collection at Cambridge—A young Woman at an arched window with a Rabbit in her hand, estimated by Mr. Smith at 1500 guineas, was exhibited in the British Gallery in 1815, and is now in the possession of Thomas Hope, esq.—A Grocer's Shop, seen through an arched window, exhibited in the British Gallery in 1826-7, and valued at 1200 guineas, is in the collection of Her Majesty, as well as another representing a Girl chopping Onions in a Tub—The Poulterer's Shop, which was bought at the sale of Fonthill Abbey, in 1823, for £1024, is in the collection of Sir Robert Peel. The Nursery, belongs to Earl Grosvenor, A Hermit kneeling in his Cell, to Alexander Baring, esq., The Interior of a Room in which a youth is seated wearing a cap and feather—one of the most precious of Dow's works,—to the Marquis of Stafford, as well as several others which it would occupy too much space to enumerate.

PLATE LXXVII.

The Judgment of Solomon.

N. POUSSIN

PAINTED ON CANVAS, HEIGHT THREE FEET, BREADTH FOUR FEET FOUR INCHES SIX LINES.

THE subject of this beautiful picture is familiar to all, as it is narrated in the 3rd chapter of Kings—The following is the report of the same incident as given by Flavius Josephus, without any change in the simplicity of his language.

"Two women of abandoned life came to Solomon, and one of them, who appeared greatly affected at the injury done to her, said to him, 'Sire, this woman and I dwelt together in the same chamber, and each of us was delivered of a son at the same time. Three days afterwards she suffocated her child while sleeping beside it, and while I also slept she took my child from my arms and put hers in its place. When I awoke, and was about to give suck to my child, I found this infant lying dead beside me. I then demanded my son from her, but she would not restore it, and as I had no one to assist me in tak-

NO. 1000. AT THE TEMPLE



THE
LAST
SUPPER

ing it by force, I was obliged, sire, to have recourse to your justice—After the woman had spoken to this purpose, the king asked the other what answer she had to make. She persisted resolutely in maintaining that the living infant was hers, and the dead one her companion's. None of those present thought that it would be possible to ascertain the truth in such circumstances, the king alone found means of doing so. He caused the two children to be brought before him, and ordered one of the guards to cut them asunder, and give each of the women a half of the living and a half of the dead child. This decision at first appeared so puerile, that every one in his heart derided the king for having pronounced it, but they soon changed their opinion. The true mother cried out, in the name of God not to do such a thing, that rather than see her son killed she would willingly give him to this woman and let her be believed to be his mother, since she would then have at least the consolation of knowing that he still lived. The other woman, on the contrary, willingly consented to the division, and even found a cruel subject for joy in the grief of her companion. The king had no difficulty in judging from this difference of feeling, which nature alone was capable of inspiring, which was the real mother. He therefore ordered the living child to be given to her who opposed its death, and condemned the maliciousness of the other, who, having lost her own son, wished to see her companion lose hers also. This proof of the king's incredible wisdom caused him to be admired by all, and the people from that day began to obey him as a prince filled with the Spirit of God!

On reading attentively this fragment of the history of the people of God, it is easy to believe that Poussin has literally followed it in the composition of his picture. This composition is of first rate excellence, but it is certain that he made many preliminary trials before succeeding, and experienced the feeling to which all men of merit are subject in such a case, that is, a continual distrust of their own powers, a state of mind from which, notwithstanding, we are entitled to look for the highest achievements. He may be said to have continually had *Boileau's* precept in his mind,

Vingt fois sur le métier remettez votre ouvrage.

In fact, there exist, both in public and private col-

lections, several sketches of Poussin's earliest conceptions of this piece.

We have stated that this picture is of first rate excellence, a degree of praise which cannot be refused to it, since the most scrupulous observer will find on examination that he can suggest nothing which should be added, and can perceive nothing which he might wish to suppress. It is a subject highly dramatic, and Poussin has treated it in the spirit of a great master. It combines all the characters which constitute tragedy, grandeur and dignity, blended with the terrible, the pathetic and the heroic.

Over this interesting scene the judge presides with the most imperturbable serenity. But he is the only individual that does not betray some emotion. The terrible energy of the guilty mother, the innocent alarm of the child on the right, sheltering himself under his mother's robe to escape the dismal spectacle, the terror and compassion which, under so many forms, agitate the spectators, the profound attention of the sage belonging to Solomon's court, who, surprised at a judgment to all appearance so rash and cruel, and uncertain as to the issue of the scene, seems to be searching in the eyes of his master for the motives by which he is actuated in all these circumstances. Poussin has shown a most intimate acquaintance with the workings of the human heart, and has portrayed them with the hand of a master.

All the figures in this picture are admirably grouped and designed, and if it be a masterpiece in composition, it is not less so in regard to expression. The unfortunate mother is so true in her posture, so affecting in her entreaties, and so natural in her tears, that no one can behold her without sympathy. What energy and expression in the gesture of the virago, who seems, by the ferocious satisfaction in her looks, to be hastening the executioner to gratify her diabolical wishes! With what indifference she carries her dead child in her arm, almost ready to let it drop upon the marble pavement! With what eagerness, expressed both in her countenance and in the whole appearance of her body, is she darting forwards for the prey which she now thinks within her reach! But the judge is about to speak, his penetration has elicited the truth, and her criminal purposes are soon to be signally defeated. Never

has Poussin displayed the resources of his genius to greater advantage, never has he shown himself more profound, more reflective, more pains taking in execution, or more completely master of a delightful pencil.

This picture belongs to the old collection of the kings of France

PLATE LXXXIX

A Young Woman at a Window

GERARD DOW AND VAN TOL

PAINTED ON WOOD HEIGHT FOURTEEN INCHES, BREADTH TEN INCHES SIX LINES

A young woman at a window has just gathered a bunch of grapes from a vine which covers the walls of her dwelling with its branches. She is in the act of closing the casement, the panes of which are gothic.

At the side of the window we perceive a chained lunnet, an agreeable and unfortunate little victim, whose captivity is aggravated by compelling it to draw the water it requires from a bottle suspended from its little prison, a spectacle which we too often witness without reflecting on its cruelty.

This agreeable little picture bears the name of Gerard Dow, and it is evident that he has retouched the head of the figure, and made it harmonize with the dress. But his hand cannot be recognised in the other accessories, and a difference of opinion seems to prevail among connoisseurs as to the artist to whom it should be ascribed. Some regard it as the production of Van Starve, a pupil of Gerard Dow, but it seems more probable that it came from the pencil of Dominic Van Tol, his nephew, who was a close copyist and imitator of his distinguished uncle.

It is now in the gallery at Turin, to which it was restored in 1815, after having been exhibited for some time in the Napoleon collection.

PLATE XC.

Burgomasters Distributing Bow Prizes

VANDER HELST.

PAINTED ON CANVASS GLUED ON PANEL. HEIGHT, ONE FOOT SIX INCHES; BREADTH, TWO FEET

Of all known kinds of arms the bow is the most ancient. Scripture attributes its invention to Nimrod, and Pagan mythology to Scythes, son of Jupiter. Some tribes of Africa and Asia still use it in their combats. It is observed in some drawings of Chinese battles, which were engraved in France in the last century, and it has probably been in use in most parts of the world. It has long since ceased to be a warlike weapon in Europe, and is employed only for exercise and amusement. On many parts of the continent, as well as in this country, it is well known that there are many companies of archers who hold meetings at certain times of the year to try their skill in archery by contending for prizes.

The subject which Vander Helst has chosen, is the time when the magistrates of a Dutch town are deliberating on the nature and order of the prizes they are about to distribute to the victors at one of these meetings. The successful competitors may be seen in the back-ground.

These magistrates are seated, and each of them holds some of the articles intended for distribution. A female behind them is coming forward with one of those singularly formed and richly ornamented glasses which wealthy people used at the period in question, and, according to all appearance, is about to offer them some refreshment from it. A fine spaniel is seated in front, and appears to be but little interested in what is passing.

This picture ranks among the finest productions of Vander Helst. It is distinguished for grandeur of manner, broad draperies, correct design, and admirable colouring. There is nothing cold or of a laboured appearance in it, although the finishing is very perfect. It displays all the qualities for which this painter was famous. The principal figures introduced are no doubt portraits.



YOUNG WOMAN AT A WINDOW

THE CONDUCT OF THE CONDUCTOR



ALFRED A. BELL

G. DOW
21



THE TRUMPETER

CLAY



THE POTTERY

Descamps, Falconet, and some other writers, maintain that this artist was in some respects superior both to Rembrandt and Vandyke, but an impartial comparison of their works will by no means justify such an assumption. His talent and general practice lay in portrait, but he occasionally ventured upon historical subjects, and his success was very far from inconsiderable. His portraits were executed with a light and facile touch, the draperies broad, and gracefully arranged, while the colouring had a mellowness and richness of lustre seldom surpassed. He had the merit of acquiring all this skill without studying the works of other artists, except such as were to be found in his native country, for he appears never to have travelled. His attention was therefore but little distracted from the study of nature, that vital source of knowledge in all the arts, when her lessons are received and modified by discrimination and taste. Several of his finest paintings are to be found in Amsterdam. One of the most celebrated represents the Chamber of Justice in the town house of that city. It has been highly commended by Sir Godfrey Kneller and other competent judges. "It is perhaps," says Sir Joshua Reynolds, "the finest picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have seen: they are correctly drawn, both heads and figures, and well coloured, and have great variety of action, character, and countenances, and those so lively, and truly expressing what they are about, that the spectator has nothing to wish for." He was born at Haarlem in 1613, and died at Amsterdam in 1670.

PLATE XCII.

The Trumpeter

GERARD DOW

PAINTED ON WOOD HEIGHT FOURTEEN INCHES, BREADTH ONE FOOT

A young cavalier, richly dressed, wearing a hat ornamented with feathers, is placed before a window

blowing a trumpet. This window, or rather arcade appears to be usually closed by a large leather curtain richly brocaded, which the painter has drawn aside and draped with much elegance, in order to afford a view of what is passing in the interior of the apartment. Such tapestries, composed of gilded leather, were still fashionable at the beginning of the eighteenth century. A magnificent carpet is thrown carelessly over the edge of the window, and on the sill there is an elegant ewer in its basin. Beneath the sill there is a bas-relief representing a bacchanalian scene—children playing with goats. In the interior of the apartment, ladies and gentlemen are seen sitting at table. It is believed that the author wished to represent one of the feasts of the prodigal son.

This picture is ranked among the most beautiful works of this celebrated painter. No other admits of comparison with it for finishing. The figure of the trumpeter is excellent, the head particularly is a masterpiece for truth and nature.

It belonged to the ancient collection of the kings of France, and is now in the Louvre.

PLATE XCII.

Reading the Bible

GERARD DOW

PAINTED ON WOOD HEIGHT ONE FOOT SEVEN INCHES
BREADTH ONE FOOT TWO INCHES

THE charm which every one feels in beholding this picture, arises from its simplicity, the venerable appearance of the aged couple, and their interesting occupation. Nothing announces opulence in their modest abode. It is a retreat in the country, where everything indicates the decent mediocrity of its inhabitants. If on the one hand they have not experienced misfortune, it is obvious, on the other, that they are equally strangers to riches. On one side stands the spinning wheel, which serves for occupation in the winter evenings. A cage is suspended from the roof, whose inmate amuses them with its song. In an elevated position at one side

of the apartment, is a crucifix, to which they address their prayers. Straw bottomed chairs and a few copper utensils compose the furniture of this rural dwelling, which the sun is now warming with its rays. The longer we regard this picture, the more respect we are led to feel for this virtuous couple. It is the image of the golden age. But this aged husband and wife are alone, and this consideration leads to painful reflections. Perhaps the grave will soon separate them also, and who then will console the survivor!

The good old woman, with a foho on her knees, is attentively engaged in reading some passage. Tradition states that this book is the Bible. The aged husband is seated in a gothic arm chair, his head is bald, his forehead deeply furrowed with wrinkles, and his chin covered with a venerable beard. Resting one hand on the arm of his chair, and the other on a thick staff, he is leaning forward and listening with attention, age has no doubt impaired his bearing. A slender repast set out on a small triangular table is to succeed their devotional exercises.

Such are the idea, the composition, the poetry, and philosophical spirit, of this charming picture. It is said to represent Gerard Dow's father and mother. If such is the case, it does him honour, it would prove that he has not forgotten the virtuous education he received from them. How many artists are there who would have blushed to raise such a monument to the obscurity of their parents!

This esteemed picture was purchased by M. Dangevillers for the royal collection of France, and is now in the Louvre. Its estimated value is £1000.

PLATE XXXII

Circle

GUERCINO

PAINTED ON CANVASS HEIGHT THREE FEET EIGHT INCHES
BREADTH TWO FEET ELEVEN INCHES

CIRCLE was the daughter of the sun, and one of the Oceanides the daughter of Oceanus and Thetis. Some mythologists however assert, that she was the

daughter of Day and Night. She is here represented with the attributes of a magician, at a moment when she is meditating the death of her husband, king of the Sarmathes, and when she is preparing, with mystic rites, the poisoned philter which she designs to administer to him. The poison is enclosed in the golden vase which she holds in her left hand, while she shakes her magical rod with her right. At her side lies an open book, which appears, from the infernal characters inscribed on it, to be the book of her enchantments.

With respect to its value as a work of art, we cannot rank this picture among the best of Guercino's productions. In some places, doubtless, we recognise the talent of this ingenious man, but the general effect is without vigour, and the colouring is not adapted to the subject.

From some cause or other, Léprieux, in his description of the King of France's pictures, gives an opinion different from that just expressed. He speaks of this as one of the most beautiful of Guercino's works. But we think that no one will come to this conclusion who has an opportunity of comparing it with the other paintings of the same master.

In the gallery at Florence there is another picture by Guercino, known under the name of the Sybil, which seems to be a repetition of that just described. The head has the same character, and the head-dress is the same, but the expression and the attributes are different. It has been engraved by Le Villain in the Florentine Gallery.

PLATE XXXIV

The Little Soap-Bubble Blower

FRANCIS MIERIS (THE ELDER)

PAINTED ON WOOD AND ARCHED HEIGHT NINE INCHES
BREADTH SIX INCHES SIX LINES

A young child, belonging to a family in good circumstances, is represented standing at a window, holding in his hand a shell filled with soap water, and amusing himself by blowing bubbles. His mother or

GWENACHNO

93



CHURCH.

F. HENRY.



THE END OF THE FIRST PART

PHILIP DE CHAMPAGNE

63



RETRAIT OF PHILIP DE CHAMPAGNE

RENEFANDT
93



PORTRAIT OF RENEFANDT

governess is standing at his side, with a dog in her arms, pointing out with her fore-finger the innocent sport of the young child to some persons opposite the window. The casement is shaded by an umbrageous vine, and on the sill are a cap adorned with feathers and a bottle containing stalks of the sunflower.

The utmost delicacy of pencil and the highest charm of colours are united in this delightful picture. The head of the child is particularly excellent for nature and expression. The look is full of gentleness, and the act of blowing is expressed with the greatest truth.

This picture is dated 1663. In 1733 it was in the Schonborn collection, and valued at 620 florins, or £36, in 1763 in the collection of Lormier, and valued at 1560 florins, or £140. It is now in the Hague Gallery, and estimated at 300 guineas. Two duplicates of this picture exist, one of which is in the collection of Lord Rendlesham, and the other in that of Earl Mulgrave.

PLATE XCV

Portrait of Arnauld d'Andilly

PHILIP DE CHAMPAGNE

PAINTED ON CANVASS HEIGHT TWO FEET THREE INCHES SIX LINES, BREADTH TWO FEET TWO INCHES SIX LINES

THE piety of Philip de Champagne, the mildness and purity of his manners, as well as the agreeable qualities of his mind, strongly recommended him to his companions in the retreat of Port-Royal, where he lived for some time. The virtues of the individuals assembled in this solitude, did not protect them from the persecutions of those who in their hearts envied the peace they enjoyed, and for which they would perhaps willingly have exchanged the burden and ennui of grandeur. Arnauld d'Andilly was one of the best writers of the 17th century, and the eldest of two brothers not less illustrious than himself by their great talents. Balzac has well painted his character by saying, that he would never blush for the Christian virtues, nor derive the slightest vanity from the moral virtues. He retired at the age of

fifty five to the above mentioned retreat, where he lived till he was eighty six, after having enjoyed great power in the state, which he exercised only for the relief of the unfortunate. When in power he had patronised the talent of Champagne, and he continued his friendship for him in this retirement. It is not therefore surprising that gratitude guided the artist's pencil, and inspired him in producing this masterpiece.

This epithet may indeed be justly applied to this superb portrait. It is seldom we meet with one combining so much truth with such perfect execution. The head seems almost animated, and the character which history gives of this illustrious old man is imprinted on his features. The hand is the *ne plus ultra* of the art of drawing. Everything indeed in the portrait is remarkable for naivete, simplicity, and dignity.

We shall afterwards have an opportunity of representing several pictures by this painter, as well as a portrait of himself from his own pencil, accompanied with some particulars relating to his life and works.

PLATE XCVI

Portrait of Rembrandt

REMBRANDT

PAINTED ON CANVASS HEIGHT TWO FEET TWO INCHES BREADTH ONE FOOT NINE LINES

WE have stated that Gerard Dow left nearly a dozen portraits of himself, but Rembrandt, his master, has greatly exceeded him in this respect. Gersaen mentions in his catalogue twenty-eight portraits of Rembrandt, engraven by himself, and we may assert, without exaggeration, that an equal number of oil portraits of him exist in collections, all of them executed by his own prolific pencil.

In the painting from which the above plate was engraved, the artist has represented himself at the age when his high talents had reached their perfection, he appears in the full vigour of manhood. He is seen with nearly three fourths turned to the

spectator His head is covered with a black cap or bonnet His neck is naked The collar of his shirt rises above his robe, and falls carelessly downwards This robe is black and without buttons The only ornament added to such a simple costume is a gold chain round the neck, to which is attached a large diamond, which hangs on the breast

This portrait, of extraordinary vigour, and of a colour which may almost be called burning, unites to these two rare qualities, the no less valuable one of being modelled with extreme accuracy

PLATE CXXVII

View of the Palatine Bridge, or, Ponte Rotto, at Rome

JOSEPH VERNET

PAINTED ON CANVAS HE GHT ONE FOOT THREE INCHES
BREADTH TWO FEET FOUR INCHES

THIS picture is the companion of another by the same master, hereafter to be represented, (Plate 162,) affording a view of the bridge of St Angelo, executed at the same time

This monument is remarkable from being the first bridge of stone which the Romans built over the Tiber It was begun by M Fulvius, the censor, and finished by Scipio Africanus and Lucius Mummius, when they held the same office It obtained its name from being in the vicinity of the Palatine Mount It was also called the Senatorial Bridge, because the senators were obliged to cross it when they went to consult the Sibylline books, which were long preserved on Mount Janiculus

In proportion as the Roman power increased, Rome began to be extended along both banks of the Tiber Not only did the necessity for communication among the citizens become more urgent, but the religious solemnities which were repeated at certain intervals imposed duties on the inhabitants which every facility was required to enable them to fulfil The following consideration had much influence in leading M Fulvius to the resolution to con-

struct this bridge Numa had founded a college of priests on the Palatine Mount They were consecrated to Mars, and had the charge of his worship Among a warlike people, the sacrifices to this god were of frequent occurrence, and it was necessary that all the people should have easy access to the ceremony

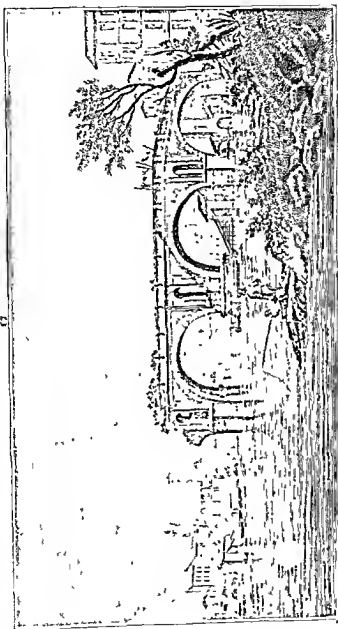
Augustus instituted games in honour of his father Julius Caesar, which were likewise celebrated on the Palatine Mount, in the vicinity of the temple of Mars, and the crowds drawn together at these festivals, rendered it necessary for the ediles to pay particular attention to the preservation of the bridge by which they assembled, and the security of which thus became a matter of interest to a great body of Roman citizens

Its utility was equally experienced by the learned men resident at Rome In the course of his reign, Augustus purchased the Palatine Hill with the intention of building a palace upon it Before the work was commenced, however, it happened that a part of the site selected was struck by a thunderbolt, and when the oracles were consulted on this event, they declared that the spot was claimed by a god Augustus upon this changed his plan He built a superb temple to Apollo, surrounded by marble porticoes, and collected in it an extensive library, which he opened for the use of the public, and founded an academy, where works of poetry were judged of, and prizes distributed to the authors After these few historical notices, it will easily be perceived of what importance the Palatine Bridge must have been to all classes of society in the Roman capital, and we need not be surprised at its long duration

It fell down, for the first time, in 1364, and was soon afterwards rebuilt About two hundred years after, it again fell into decay, and was renewed by Julius III Gregory XIII likewise caused it to be repaired, but an inundation of the Tiber in 1598 having carried away the half of it, it has ever since remained in the state represented by Vernet, and it is from this circumstance that it is known at Rome and among travellers by the name of *Ponte Rotto*

This work displays the same qualities as the view of St Angelo of which it is the pendant The tone is light and silvery, the sky clear and beautifully trans-

PLAN OF THE BRIDGE



VIEW OF PONTE VECCHIO



THEY WERE AT THE POINT

IN SCENE
60



THE ALIEN IN THE "CATHEDRAL OF THE FUTURE"

parent, and the water has the perfect appearance of liquidity, which few artists knew how to produce so well as Vernet. We shall be called upon to speak of many of his most celebrated productions in the course of this work.

PLATE XXXIII

Two Horses at a Trough

PAUL POTTER

PAINTED ON WOOD HEIGHT NINE INCHES THREE LINES
BREADTH TEN INCHES

Two draught horses, just released from labour, are represented standing before a trough at the door of a cottage or village inn, waiting to be fed. The stronger of them is somewhat impatient, which he shows by neighing, but the other is more fatigued, and stands with his head sunk, ears drooping, and his left hinder leg scarcely resting on the tip of the hoof, the whole attitude admirably expressive of the exhaustion of an old horse. On the second ground of the picture, a groom is seen advancing, carrying a pail of water for them; his attitude is extremely natural. He is accompanied by a dog. The background is occupied by an extensive meadow, on which cattle are grazing, and it is terminated at the horizon by a large Dutch village.

This picture is signed *Paulus Potter*, and bears the date of 1647; it must therefore have been executed when he was about twenty-two years of age. We have already stated that this talented artist died young, in fact he survived the date of this picture only seven years, having been born in 1629, and died in 1654. His native place was Enkhuysen, where his father, Peter Potter, exercised the profession of a painter, but without attaining any lasting reputation. His son was brought up under his care and evinced so much precocity of talent, that he excelled his father at a very early age. By the time he was fifteen he had acquired extraordinary command of pencil, and was considered an expert master in the department he had made it his object to cultivate. This consisted of landscapes and animals, particularly cattle, sheep and goats, in the

representation of which he has scarcely any superior. "His colouring," Pilkington remarks, "is soft, agreeable, transparent, and true to nature, his touch is free and delicate, and his outline very correct. His skies, trees, and distances, show a remarkable freedom of hand, with a masterly ease and negligence, and his animals are exquisitely finished, and touched with abundance of spirit. He was certainly one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for his exact imitation of nature, which he incessantly studied, and represented in a lovely manner. His only amusement was walking in the fields, for the purpose of sketching every scene and object on the spot, and he afterwards not only composed his subjects from his drawings, but frequently etched them, and the prints are deservedly very estimable. One landscape, which he painted for the Countess of Solms, was afterwards sold to Jacob Van Hoek for two thousand florins. The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of the trees, and the careless manner of his leafing, are sufficient marks of his genuine works. There was in the collection of the Prince of Orange, and afterwards in the Louvre, the picture of a herdsman and cattle, as large as life, painted by Potter."

PLATE XXXIV

Lobster armed with the Thunder of Jupiter

LE SUEUR

PAINTED ON WOOD NEARLY ROUND HEIGHT FOUR FEET TWO INCHES BREADTH THREE FEET TEN INCHES AND A HALF

THIS picture was composed by Le Sueur for the decoration of the hôtel Lambert, but the execution of it was intrusted to Thomas Goulay, his relative and friend. It is from this cause that we do not find in it the same delicate finishing which characterizes the works of the celebrated master who conceived it. But we must not therefore conclude that the picture is unworthy of approbation, for Goulay was in many respects a praiseworthy artist.

The subject is purely fabulous Love, borne by Jupiter's eagle, holding his bow in one hand, and brandishing in the other the thunderbolt which he has earned off from the father of thunder, is advancing towards the earth in order to set fire to it On his approach, the deities of the waters—Rivers, Naiades, Nereides, and Sea Monsters—issue from their profound retreats, and testify their alarm

PLATE C.

Portrait of a Woman

REMBRANDT.

PAINTED ON WOOD HEIGHT THREE FEET ONE INCH, BREADTH TWO FEET SIX INCHES

SOME connoisseurs conceive that they recognise in this young female the features of Rembrandt's wife, and that name has therefore been affixed to the adjoining plate She is seen in profile She wears on her head a cap of crimson velvet, surmounted by a white plume This lady is sumptuously dressed Her hands are crossed on her breast, and in one of them she holds a flower

The rich dresses which Rembrandt bestows on his figures are not always very happily chosen, but they render his pictures more attractive by the beauty of their hues It is possible, moreover, that in his time such dresses were more in use among the wealthier Hollanders than in the present day

It is impossible to carry the art of painting to a higher degree of perfection than is done in this picture This head actually seems to be alive, and we can scarcely persuade ourselves but that we perceive the blood circulating beneath the skin We can scarcely avoid touching the cheek to assure our selves that we are not under the influence of some delusion

This magnificent portrait is in the highest state of preservation, and will long continue to be cited as one of the most valuable productions in this department of painting As an object of general admiration it cannot be too much studied by portrait painters The artist may well account himself fortunate who can attain to such a degree of perfection

PLATE CL.

Christ taken down from the Cross

JACOPO DA PONTE, (USUALLY CALLED BASSANO)

PAINTED ON CANVASS HEIGHT FOUR FEET TEN INCHES SIX LINES, BREADTH SEVEN FEET

Few painters have produced so many works as this esteemed artist, who is considered by competent judges, one of the best colourists of the Venetian school

The number of his works was immense, he adorned with them not only all the churches and towns of the Venetian States, but even the village churches, and he produced at the same time many cabinet pictures, which are to be found in most of the palaces of Europe This extraordinary facility was occasioned by the moderate price paid for his productions This species of injustice on the part of the public abused the talents of this excellent painter, and prevented him from ever being in easy circumstances He painted rapidly, because he was poor Ridolfi exclaims with bitterness, in his work, against this liberality in the generality of men, who often refuse to great artists the merest necessaries during their life, and after their death lavish praises on their memory, and money on their works The rapidity with which Bassano worked, has however in no degree impaired the merit of his productions, for amongst the prodigious number of pictures which he composed, and which he was often obliged to send to the market at Venice to be sold, like so many vegetables, there is not one unworthy of the admiration of connoisseurs, and the careful study of artists

The painting represented on the adjoining plate is considered one of his most valuable works It must have cost him much more care and attention than most of his other productions The composition is at once grand and dramatic, while the effect is vigorous and of remarkable truth This pathetic scene was worthy of occupying the pencil of this skilful man, and it may be observed, that there are very few men of genius in painting who have not selected it for representation Bassano has chosen

THE CH. CHURCH
17

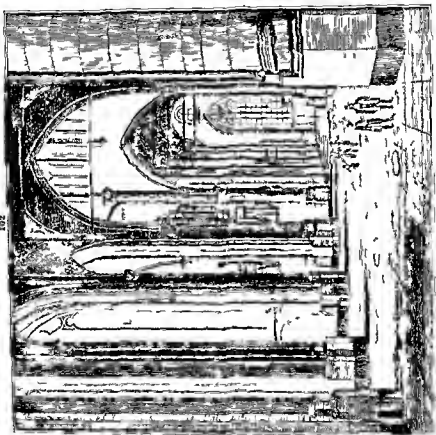


THE CH. CHURCH

THE
CROSS



CORPSE TAKEN DOWN FROM THE CROSS



INTERIOR OF A CHURCH

the instant when the Saviour of the world has been taken from the cross, and laid on the ground at its foot. He is surrounded by his mother, the holy women, St John, and Joseph of Arimathea. The latter has already begun to cover his shoulders with the sheet which is to assist in carrying off the body. All the other personages, with signs of the most profound grief, are looking upon the inanimate remains of their best friend, and a different character of grief appears in each of them. This funeral scene is illuminated by a torch, whose light falls upon the body of Christ, and is reflected on the persons assembled. This light is so skilfully managed as to lead the eye directly to the principal object, and seems to give even a more dismal expression to the sorrow of the individuals whom veneration and love have called to this scene of woe. Bassano has produced few easel paintings of equal importance. The figures are of the natural size, which is rarely the case in cabinet pictures. It may be presumed, at least such are the conjectures of Ridolfi, that it was executed for one of the dukes of Bracciano. In this author's description of Bassano's productions, in his history of Venetian painters, he mentions several of them as decorating the palaces of the princes and cardinals of the court of Rome, and adds: *ed in particolare, il signor duca di Bracciano ha un deposito di croce, finto di note, rarissimo*. According to all appearance it is to the present picture he refers, and this opinion is rendered more probable by the fact that the pictures, which belonged to the house of Bracciano, were sold, and are now distributed among the various cabinets of Europe.

There was exhibited in the Napoleon Gallery a much smaller picture than this, which appears to be a repetition of it, and was probably executed by Bassano's sons, Francesco and Leandro.

This fine painting formed part of the collection of the kings of France. Lepicie speaks of it in terms of high commendation, he says, "that independently of the harmony and strength of colouring, it displays a touch and finish which it is as difficult to imitate as to describe." We cannot close this notice more properly than by this citation from the work of a writer, whose knowledge is highly esteemed by artists, and who in this instance says nothing but what is perfectly conformable to justice and truth.

PLATE CXL.

Interior of a Church

A DELORME

PAINTED ON CANVASS HEIGHT THREE FEET FOUR INCHES
BREADTH THREE FEET TWO INCHES

THAT the possession of talent does not always ensure distinction, is exemplified in the case of this painter. He was a man of very superior powers in the departments which he cultivated. His name indicates that he was of French extraction, and he died unknown in some remote part of Pomerania. The obscurity in which he lived inspires a painful feeling, by rendering us indignant that the success so frequently attained by mediocrity should have been denied to a man of genius. How often perhaps has this poor painter been treated with contempt, by the miserable daubers who were using every exertion to push themselves into notice! How painful must it have been for a man who felt warmly the desire of being distinguished, one possessed of the sensibility and strength of genius, and conscious of the superiority of his talents, to see himself continually overlooked, and that for no other reason than that he had the dignity to be modest, the decency to be silent about himself, the honesty never to court praise, and the justice never to depreciate his brethren that he might raise himself at their expense.

The beautiful work here engraved proves that its author was worthy of occupying a distinguished place in the list of the great painters of the Flemish school, and that he is perhaps the only one of his class that can be placed on a level with De Wit, Neef, and Steenwick. He has here represented the interior of a temple, lighted by gothic windows, through which the rays of the sun are streaming, and illuminating the pillars and pilasters. These rays penetrate with more or less brilliancy, according as they happen to strike the stained or colourless panes. From the manner in which they checker the walls, the pillars, and the pavement, it is obvious that this appearance is an exact transcript of nature.

In the middle of the temple, on the left and in the fourth transept, we perceive an organ. The pulpit is on the right and in the inner part of the building, which is lighted by a large gothic window. The total absence of all kinds of pictures, images, and statues, together with the want of altars, and the circumstance of all the people in the interior wearing their hats, sufficiently indicate that this church belongs to the Calvinists.

This painting, which is admirably executed, and of extreme truth of colouring bears the name of *A. Delorme* with the year 1653.

PLATE CIII.

Assumption of the Virgin

N. POUSSIN

PAINTED ON CANVAS. HEIGHT ONE FOOT FIVE INCHES.
BREADTH ONE FOOT TWO INCHES.

THIS subject has been treated by the greatest masters, but it would be difficult to find among all their productions one preferable to the present, with respect to arrangement and elegant composition. It may almost be affirmed, that no example can else where be found of a group disposed with more dignity, or which fulfils in a more interesting manner the object which the author proposed to himself. *Poussin* has here avoided all double action, from which the majority of painters have not kept free. On the authority of traditions by no means generally known or admitted, some of them have introduced the apostles, others the open tomb of the Virgin, others the holy women witnessing this great event, and accompanying the mother of Christ with their gestures and prayers, or strewing the place where her mortal remains were deposited with flowers. *Poussin* has taken care not to render the subject complex by introducing such accessories. He wished to paint the Virgin rising to glory, and took care not to distract the attention of spectators by foreign objects. He felt that every kind of accessory, whatever relation it might bear to the principal subject, would only have the effect of dividing, and consequently weakening, the general effect.

The Virgin is represented as rising through the air, and the earth which she has left seems receding from beneath her feet. We no longer distinguish any object on the surface, save the summits of the mountains surrounding the valley of Jehoshaphat, and the tops of the houses of the village of Gethsemane, where it is agreed she died. Her feet rest on a cloud, and she is surrounded by angels, who are bearing her upwards.

The sentiment which reigns throughout these figures is admirable. What eagerness, profound sympathy and respect, in the movements, attitudes, and expression, of these immaterial spirits! The head of the Virgin is completely radiant with holy joy. She seems already to taste celestial bliss, and to rejoice in the sight of her son, which she is to enjoy for ever.

The execution corresponds to the beauty of the composition. The colouring is warm. The group appears bathed in streams of celestial light. This light is completely ideal, and the painter has left it to the imagination of the spectator to form a proper conception of it. It differs from that with which the earth is lighted. The latter emanates from two rays of the sun, which is about to disappear under the horizon.

This fine work of art has been long in the collection of the kings of France.

PLATE CIV.

Posidippus—Statue

THIS dramatic poet belonged to Cassandria, a city of Macedonia. He enjoyed great celebrity among the Greeks for his excellence in what they called the new comedy. In the present day his name is known only to the learned. The reputation of Menander prevailed over that of every other dramatic poet, and he may be said to have engrossed the fame of all who excelled in that department of the drama which originated with him.

The comedies of Aristophanes for a long time amused the Athenians. The caustic and sometimes gross satire with which they were filled, the impoi-

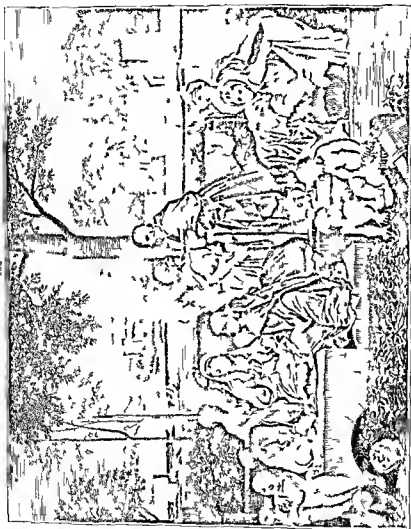
H. FOUSSON
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ASSUMPTION OF THE VIRGIN



FREDERICK



N. HARTMAN
1876

REPTILES OF THE TOLLY FAMILY

soned shafts which they discharged indiscriminately both at vice and virtue, the highest individuals in the state as well as the lowest of the citizens, were agreeable to a malicious and epigrammatic people, hasty in their judgments, vacillating in their opinions, and accessible to every kind of prejudice. Menander felt that the people of Athens dishonoured themselves by applauding such unprofitable farces, and that it was time to make the stage subservient to refinement of taste, and that dignity and decency of mind which the Athenians displayed on every occasion except at the theatre. The path which he chose was, therefore, entirely opposed to that followed by Aristophanes. He substituted harmless and pleasant humour for petulant satire, and brought forward the agreeable qualities of the mind in room of poignant invective. He was the painter of what was ridiculous, rather than its accuser, and no instance is to be found among the immense number of pieces he composed, in which he deviated from decency.

The Greeks, ashamed of their enthusiasm for Aristophanes, proclaimed Menander prince of this new kind of comedy, and that Atticism which embellished all the other arts soon appeared in the theatre. It was to his perfect imitation of Menander, exact observance of the principles he had established, and continual care to maintain in scenic representations that urbanity which he introduced, that Posidippus owed his reputation, and enjoyed the glory of having statues erected to his honour.

The statue of Posidippus, figured on the CIVth Plate, is usually seen in company with another, representing his master. Like him he is seated on one of those seats which have taken their name, *hemicycle*, from the circular shape of the back. The two poets are clothed nearly in the same manner, that is, with the kind of mantle which the Greeks named *peplon*. Posidippus wears rings on his fingers, and his legs are covered with buskins. His name is legibly engraved on the plinth.

This beautiful figure is remarkable for being a striking imitation of nature, and its admirable simplicity. Both this figure and that of Menander were discovered about the end of the 16th century, on the Viminal Mount at Rome, in the gardens of the

convent of St. Laurent, in *Panisperma*, and have not since been separated. They were at first exposed to view at the baths of Olympias. Sextus V. had them conveyed to Villa Montalto, since called *Negroni*. From the time of Pius VI. they have been in the Museum of the Vatican. Both are of Pentelic marble. It is supposed that they anciently decorated the theatre at Athens.*

PLATE CV

Repose of the Holy Family

S. BOURDON

PAINTED ON CANVAS. HEIGHT THREE FEET THREE INCHES
BREADTH FOUR FEET FIVE INCHES

In the midst of an extensive landscape, ornamented with magnificent buildings, and watered by a river, on which some boats may be seen sailing, the Holy Family have halted to repose for a little under the shelter of an umbrageous tree. The Virgin is seated on the ruins of an ancient aqueduct. Her son is by her side, and St. Agnes, kneeling before Mary, is looking upon the divine Child with holy affect. Two angels behind her seem also to be looking at him. St. Joseph is standing near them, leaning on his staff. At some distance, on the right, two young women are employed in washing linen, but are not withstanding, paying attention to the principal scene. Several cherubim complete the composition, and one of them is placing a crown of flowers on the Virgin's head.

The general tone of this picture inclines to red, which impairs the harmony. The design is not very correct, and is feeble throughout. But the composition is not without some grandeur, and the lines rather happy. The site is well chosen, well extended, and remarkable for its magnificence.

* The companion representing Menander will form the subject of Plate CCLI.

PLATE CVI.

St Sebastian

GUIDO

PAINTED ON CANVAS HEIGHT FIVE FEET FOUR INCHES,
BREADTH FOUR FEET

ST SEBASTIAN, with his arms tied to a tree, and his side pierced by an arrow, appears to be addressing himself to the Lord in the full assurance of hope, and accounting it an honour that he was deemed worthy to suffer for his name. In the back-ground we perceive the satellites of Dioclesian, by whom he was martyred.

The effect of this picture is vigorous. The head of the martyr is full of expression, and appears to have been executed at the period when Guido wished to counterbalance the success of Michael Angelo da Caravaggio, whose productions were more in request at Rome than those of Jusepino, and even his own.

It belongs to the ancient collection of the kings of France.

PLATE CVII.

Busts of Achilles and Bacchus.

THE first of these busts represents Achilles. The truth of this opinion cannot be doubted when we compare it with other unquestionable ancient statues of this hero.

The second of these busts, or hermes, represents Bacchus *Pogon*, or bearded. This head is very valuable on account of its beau ideal character. According to Visconti, the Greeks gave the name of *σκληρῆς* to that kind of head dress which he wears.

Those who are but little acquainted with the history of antiquity, are surprised to see Bacchus so often represented, sometimes under the form of a young man, and at other times as an old man. By giving these different forms to this god, the ancients, always ingenious, desired to suggest the different epochs of his life. Thus, youth recalled the recol-

lection of his conquest of India, old age, the time or experience which enabled him to teach men agriculture. From this double manner of representing him, he acquired the name of *biformis*.

Other attributes were likewise assigned to him. Sometimes he has a thyrsus and a cup in his hands. Sometimes he has horns on his head, because a he goat is an animal that was sacrificed to him. At other times he is followed by Silen, Bacchanals, &c.

PLATE CVIII.

View of a Sea-port during a Fog

JOSEPH VERNET

PAINTED ON CANVAS HEIGHT, TWO FEET TWO INCHES SIX
LINES, BREADTH THREE FEET TEN INCHES

THIS picture is extremely true to nature. Vernet has represented in it, with that talent for which he was conspicuous, one of those effects of a fog which are very common on the shores of the Mediterranean, and which often occur even in summer. Rain being rare in these climates, and dews on the contrary very abundant, the first rays of the sun cause the vapours to rise from the surface of the earth, they spread over the waters, and remain there till the warmth of the sun, increasing as it ascends, penetrates and dissipates them. These fogs are very commonly the precursors and symptoms of the finest days.

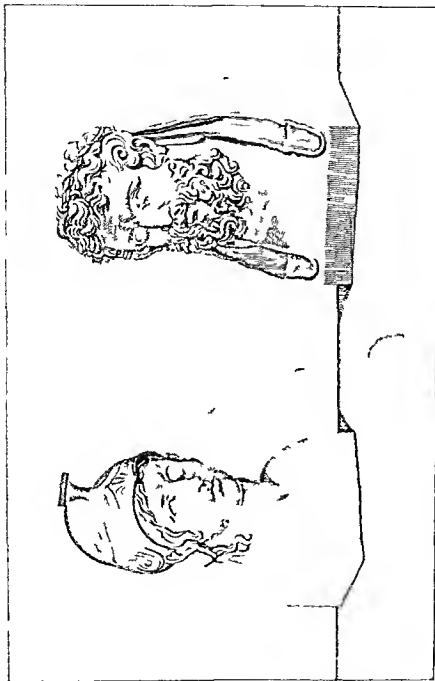
In this picture the sun has not yet scattered the fog. It has not the grayish tint nor the opacity of the fogs in Holland. It has what may be called a kind of opalescence, a sort of coloured transparency, communicated to it by the rays of light. A dense fog is a gloomy object, but this slighter mist is rather agreeable by the softness of its tint and the hope it affords of a clear day. Accordingly the shore is already covered with persons who have been drawn to this sea port either for the pursuits of commerce, the pleasure of fishing, or the enjoyment of wealthy leisure. The mist envelops every object, but it conceals none from view.

On the left of the picture there is a high tower somewhat dismantled by time, at its foot a large

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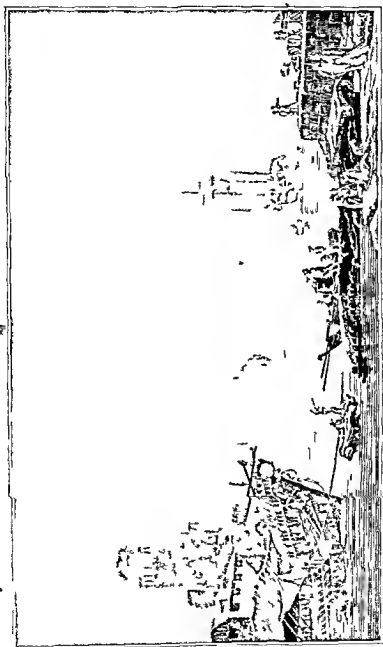
ST. C



• BUST OF ACHILLE

BUST OF PACHOS

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"VIEW OF THE TOWN OF BOSTON"

galley lies at anchor, only the half of it seen, and already covered with an awning, which in a few hours will shelter its decks from the heat of the sun. On the right a large merchant-ship is seen at anchor. In the back ground other vessels are seen through the mist, some of them with three masts, and others rigged like those of the Levant. They are near the quay, and the mist contributing to the perspective makes them appear more distant than they really are.

On the right of the picture, and quite in the fore ground, a rich Levantine is seen smoking his pipe and conversing with another man. Near them a pier runs out into the sea, which is covered with bales of goods, barrels, &c. Sailors are employed with packages, and two supercargoes superintend them. Smoke is seen rising behind the pier, which no doubt proceeds from some boat which they are careening. In the front there is a dealer in fish on her knees before a basket, resting on her hands, and speaking to two men wrapped in mantles. At a little distance sailors are landing some goods from a boat, while a man is standing not far from them on the point of a rock, arranging a fishing line, and his companion is lying on the rock looking at him. The sea is in a state of profound calm. This is the usual effect of a mist, which intercepts the currents of air.

Such are the objects composing this beautiful picture. The colouring may be said to be perfect. It is full of spirit and truth, and must give pleasure to those travellers who have visited the maritime districts of the south of Europe, by vividly recalling to their minds the appearance which a summer morning frequently presents on the delightful shores of the Mediterranean. It may be taken as a very good example of the kind of scenes which Vernet most frequently painted, and in which his greatest excellence lay. His views of the principal sea ports on the coast of France were the means of introducing him to the notice of Louis XV., who appointed him his marine painter, and engaged him to complete the plan he had begun, by furnishing a view of every sea port in the kingdom. With the advantage of royal patronage, this extensive undertaking was in time completed, and, as the views were subsequently engraved, they have become well known to the

public, and are frequently to be met with at sales. The engraving, in general, was exquisitely performed, (in many cases by Balechou,) and the desire of English collectors to obtain good impressions occasioned the following curious transaction: a hundred of the prints were consigned to an engraver in London, and part of them sold, but some persons objecting to the clumsy style in which a long dedication inscribed under the print was written, Balechou said he would soon remedy that, and with his graver drew a number of black lines upon the copper, over the dedication, so as, in a degree, to obliterate the words, and sent 100 impressions to England. These our connoisseurs soon found to be the second impression, and eagerly bought up the first, but a print with the lines no man of taste would look at. This mortified the English printseller, who wrote to the French engraver, and complained that he could not sell the second set for half price. "Morbien!" cried the Frenchman, "how whimsical are these English virtuosos! They must be satisfied however." To work he sets with his punch and hammer, and repairing the letters, sends out the print with the inscription apparently in its first state. A few of these were sold, but the imposition was soon discovered by the faintness of the impressions, and then those who did not possess the first impression, were glad to have the plate in the second rather than the third state, so that nearly all the third set lay upon the hands of the printseller. This produced a fresh complaint, and the complaisant Frenchman, ever eager to satisfy his English customers, again punched out the lines, and brought the inscription to its second state. This Proteus of a print very frequently appears in sales, and the contests of connoisseurs about the superiority of those without lines to those with, and *vice versa*, have been innumerable.* Vernet lived to the age of seventy seven, having been born (at Avignon) in 1714, and died in 1789. He produced many pictures, which are as highly esteemed as those of any artist of his time. Many of his sea pieces are remarkable for the fine transparency of the sky, the illusory fluidity of the water, and the soft and delicate tone of the vapoury distance. His landscapes are distinguished by similar excellences, and he had the

* Faintly in the text.

power, denied to many painters eminent in that department, such as Claude Lorraine, Ruysdael, Wynants, &c., of animating them with figures elegantly designed and of great spirit. The value which his works bear in the market may be inferred from the fact, that 50,000 livres have been paid for a pair of them. Several of his pieces are in England. Six are at Sharlowes, the residence of Mr. Drake, in Buckinghamshire, and were painted for that gentleman when the artist was at Rome, in the early part of his life.

PLATE CIX.

Church and Market-place of a Dutch Town

VANDER HEYDEN

PAINTED BY WOOD, HEIGHT ONE FOOT FOUR INCHES,
BREADTH ONE FOOT EIGHT INCHES NINE LINES

THIS artist is much esteemed for his accurate manner of representing churches, palaces, and architectural subjects, with the accompanying landscapes, executed with great taste and precision. Every part of his pictures is very highly finished, the buildings especially, of which he not only gives a correct outline, but delineates the materials of which they are composed, and the joinings of the stones, with the utmost patience and minuteness. His management of perspective is excellent, and he is equally deserving of commendation for his skill in the distribution of lights and shadows. Notwithstanding his high finishing, his works are remarkably free from any laboured appearance, while the softness and mellowness of his tints preserve them from the stiff and formal aspect which frequently belongs to architectural paintings. As a singular instance of his indefatigable patience in elaborating minute objects, he is stated to have painted a Bible lying open, not larger than the palm of a man's hand, in which the writing was extremely small, and yet so distinct that the whole could be read with facility. His principal paintings represent views in Holland, he likewise painted some views of Rome, and the Royal Exchange and Monument in London. The figures introduced into his paintings are scarcely in any instance executed by himself, they are either from the pencil of Vandervelde, or the German artist

Langlebac. He was born at Gorcum in 1673, and died in 1712.

In the interesting picture engraved on Plate CIX, Heyden has represented a church, one of the side façades of which decorates a square of a small Dutch town or burgh. Some travellers affirm that it is the church of Hensherk, near Haerlem. Martiniere however does not make mention of it. Some trees, a few persons engaged in various occupations, a peasant on horseback, some houses in the fore-ground, and a long row of habitations of greater or less importance, in the back part, animate and fill up the landscape. The figures and the trees are by the hand of Adrian Vandervelde, a friend of Heyden, and himself a well-known and valuable artist. This union of talent adds a value to the picture. Vander Heyden was perfectly successful in painting architecture, but when he attempted trees, the foliage was spare and meagre, and he seldom succeeded in making them harmonize with the buildings. In this instance, owing to the co-operation of these two friends, all is in perfect keeping, and the picture may be considered a masterpiece of its kind.

It was reclaimed from the Louvre in 1815.

PLATE CX.

A Concert

GIORGIO BARBARELLI, (CALLED
GIORGIONE)

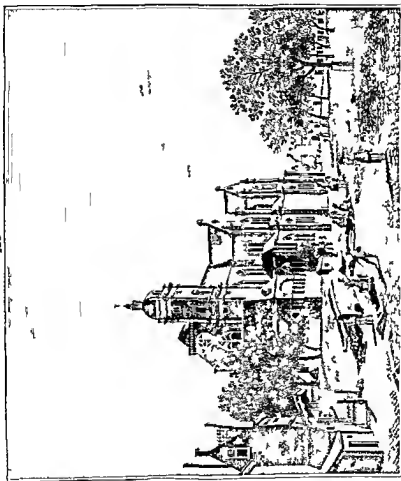
PAINTED BY CANVASS, HEIGHT THREE FEET FIVE INCHES AND
A HALF; BREADTH THREE FEET NINE INCHES AND A HALF

A PRIEST of the order of St. Bennet is playing on a small portable virginal, and seems to be listening to another priest, who has laid one hand upon his shoulder, and holds a large seven stringed Italian mandolin in the other. A handsome young man wearing a black cap shaded by a white plume is present at their conversation, but he has not the appearance of taking any part in it.

Giorgione is by no means below his reputation in this picture. The design is correct, and the colouring vigorous and brilliant. It was long supposed that these three figures were portraits, and such may be the case, but it is surprising that they should have been regarded at Florence as portraits of Luther, Calvin, and Catherine de Bore, wife of the

VAN DER BEEKEN

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GEORGE VAN DER BEEKEN FRACT OF A DUTCH TOWN

A. J. H. 1212



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FABRICANO

REIMYARDY
21



THE PRESENTATION IN THE TEMPLE

former It is inconceivable how such an opinion could have prevailed among an enlightened people Giorgione died at Venice in 1511, and, consequently, neither could have painted nor even seen Luther, who lived in a remote part of Germany, and did not become known to the world till 1517, he was besides an Augustine and not a Benedictine Still less could he have painted Catherine de Bore, who was only six years old when he died, while Calvin could not be more than two

The author of the *Musée de France* advances an opinion which appears more tenable, but he gives it as a mere conjecture suggested by his reflections on this picture He thinks that the picture is an allegory of Giorgione's taste for music, which he practised with success in his youth, and did not abandon till he betook himself to painting He wished to leave it as a memorial of his early pursuits He was desirous to render homage to this delightful art, by giving an ideal representation of Gui d'Arezzo, a Benedictine, who was the inventor of the six notes of the gamut, *ut, re, mi, fa, sol, la* By the other monk he might wish to recall the recollection of the period of Gui d'Arezzo, who became pope by the name of John XIX, and carried the learned Benedictine to Rome to reward him for his discovery The Italian painters were by no means scrupulous respecting such anachronisms as this opinion may imply He may have represented himself under the figure of the youth, whose fine features are not unlike those of the portraits of this celebrated painter which have reached our times, and he is known to have been one of the most handsome men of his time But it is proper to repeat, that all this is mere conjecture

PLATE CXX

The Presentation in the Temple

REMBRANDT

PAINTED ON WOOD HEIGHT TWO FEET THREE INCHES BREADTH
ONE FOOT FIVE INCHES EIGHT LINES

PURIFICATION was a religious ceremony in use among the Israelites, and the Christian religion has

retained some traces of it It was ordained by the Levitical law The women, according to the Jewish law, were considered unclean after bearing a child, until they had fulfilled this obligation The period of their uncleanness was forty days for those who had born a male child, and eighty for the mother of a female child. When this time had elapsed, they had to present themselves in the temple to be purified, and the fulfilment of this law restored them to the privilege of participating in holy things It was therefore a solemnity with which females never dispensed, and which, even though they had been disposed, their families would not have allowed them to neglect They dressed themselves in their richest clothes, carried their new born along with them and were accompanied by their principal relatives and most influential friends They offered a lamb for a sacrifice, and the poorer classes presented two young turtle doves for the same purpose

This ceremony was also intended for another purpose, from which it was properly called a presentation The Almighty had ordained, by a law recorded in Exodus, that all the first-born should be presented to him This law accomplished, the children were then redeemed, five shekels being paid for a man child, and three for a female child

Our Saviour says, that he came not to destroy the law, but to fulfil it, and he accordingly submitted to all the regulations imposed upon the people among whom he sojourned, and it is one of these great acts of submission that Rembrandt has represented in the picture now to be described In a vast peristyle, with an arched roof of prodigious elevation and at the bottom of a spacious flight of steps, at this moment crowded with people, and which leads to the sanctuary, the High Priest is standing with his arms extended towards the Virgin, who is kneeling before him St Joseph is at the side of his wife, and presenting the doves as an offering The aged Simeon is holding the infant Jesus in his arms, and it is obvious from his attitude and eyes raised to heaven, that he is pronouncing the *nunc dimittis* still repeated in the prayers of some churches Some Levites are assisting the pontiff in the discharge of his functions, and in the front of the picture two doctors of the law are seen sitting and contemplating the ceremony

Rembrandt's manner is speedily recognized in this

painting. We find in it that capricious irregularity which belongs to most of his compositions, and which has often led him to sacrifice propriety to the desire of producing a striking effect. The High Priest, one of the principal actors in the scene, is seen almost in a back view. The two persons in front, in like manner, turn their backs to the spectator. The Virgin, St Joseph, and St Simeon, are also improperly placed in regard to the sanctuary, to which their faces ought to be directed. But in spite of these considerations, the picture is well worthy of the high reputation of its author. The *ensemble* is picturesque, and, in the movements of the people mounting the steps of the temple, who seem to be multiplied and lost in the long obscure gallery, in the colossal architecture, so unlike anything we now witness, in the immense curtain, whose density seems to conceal some grand mysteries from the gaze of the vulgar—there appears something of so antique and august a character, that our thoughts are irresistibly carried back to the obscurity of the early ages.

The execution is more firm and deliberate than is usually the case with Rembrandt's productions. This circumstance has occasioned doubts in the minds of some amateurs respecting its originality, and they are inclined to ascribe it to Van Vliet, a pupil of Rembrandt's, who may have executed it, according to them, after his designs. But there seems very little to support this view of the case, and it cannot be denied that Rembrandt's peculiar talent is very conspicuous in the group containing Joseph, Mary, Simeon, and the priests.

It was brought to Paris in the early part of the present century, by Napoleon, and has probably been restored to the Hague Gallery, to which it originally belonged.

PLATE CXXX

Egyptian Antinous—Statue

HEIGHT SEVEN FEET

THIS figure is of great beauty as a whole, but of somewhat too soft a form, if we compare it with the chief figures of the Greeks. The knee of the ad-

vanced leg is not very accurate in the contour, and the same thing may be said of the feet. But these slight defects do not prevent us from regarding this statue as a very able production. The unknown artist to whom we are indebted for it, wished to represent Antinous, the favourite of Adrian, who threw himself into the Nile to save the life of that prince. It was more particularly to consecrate this act of devotedness, that this young man was represented under the form of one of the gods whom the Egyptians invoke to avert the calamities with which they were threatened, and which were called by the Romans *averruncus*, or *depellentes*.

This statue was discovered in 1738, at Tivoli, in the villa Adriana.

PLATE CXXXI

Portrait of Sebastian Bourdon

S BOURDON

PAINTED ON CANTASS. HEIGHT THREE FEET ELEVEN INCHES
BREADTH TWO FEET ELEVEN INCHES

It has often been said, that the character of an individual appears in his works. This portrait may be adduced in support of this assertion. May not the disorder which appears in it, be regarded as an image of the irregular and romantic behaviour of this celebrated painter? What fancy could have led him to represent himself in so singular a costume? What could have induced him to throw off his ordinary dress, and cover his thighs with a large mantle? It is evident that, in designing this portrait, he has created difficulties that he might have the pleasure of overcoming them. It was indeed a difficult undertaking, to maintain a proper harmony between the light of the countenance and that which must necessarily emanate from the shirt, and bust which he holds on his knee*. It is certain that he has allowed himself to be seduced by the hope of triumphing over this obstacle. It has cost him much labour to succeed,

* This bust is said to be a head of Caracalla, modelled after the antique.



BOTTLER ANTENOR

C. ESTLIN
18



PORTRAIT OF BOURDON

ALL THE YEAR
1875



ADAM AND EVE

and whatever care he has taken to disguise this, the fact appears in spite of him. He has laboured the reflected tints of the hair with much more attention than was usual with him, but they have become black with the lapse of time, and yet they are not sufficiently detached from the back ground.

However this may be, we cannot look on this portrait without interest. The attitude is natural and dignified, and we take pleasure in contemplating the features of an artist celebrated by a multitude of ingenious compositions, compositions presenting many contrasts, remarkable in some cases for grandeur and majesty, and in others for graphic delineations of low life.

S Bourdon was a native of Montpeber, born in 1616. Like many others of the most celebrated painters, he learned the first principles of drawing from a glass stainer, a trade carried on by his father. But this occupation he soon abandoned, and employed himself for awhile as a house painter, continuing at the same time to practise easel painting, on which, he was not long in perceiving his reputation in the art must be founded. Having left his home and gone to Toulouse in search of employment, which he did not succeed in obtaining, he enlisted into the army, in which he became familiar with many scenes which he afterwards embodied with much spirit, such as sutlers' tents, soldiers regaling, &c. It is said, that he owed his discharge to the taste he shewed for painting, which his captain happened to discover, and formed so favourable an opinion of his genius that he was willing to give him the opportunity to cultivate it. He subsequently found his way to Italy, where he formed a friendship with Claude Lorraine, then rising into repute, which proved highly advantageous to him. After residing three years in Rome, he returned to France, and, at the age of twenty seven, painted the Crucifixion of St Peter, for the church of Notre-Dame, a production which is much esteemed. About nine years afterwards he went to Stockholm, where considerable prospects of success in his profession were held out to him. He was, in fact, appointed first painter to Queen Christina, and obtained much employment. But these successes did not prevent him from returning to his native country, where also his abilities were duly appreciated, and he died at Paris in 1671.

His productions, which are numerous, are of a very diversified character, both in regard to subjects and merit. The former, as already intimated, range from scenes of low life and squalid, though picturesque vagrancy, objects similar to those on which many of the Dutch and Flemish painters delighted to dwell, to scriptural and historical incidents, which he often treated with great power. Among his best performances are, a Dead Christ, the Woman taken in Adultery, and the Return of the Ark, the latter of which was in the possession of Sir Joshua Reynolds, and highly valued by that discriminating judge. He had the power of retaining such a vivid impression on his mind of the pictures he had seen, that he could produce a very accurate fac simile from mere recollection. He often painted with great expedition, in proof of which, it is reported that he in one day drew twelve excellent portraits as large as life. His landscapes are almost entirely the produce of his imagination, combining features seldom found associated in actual experience, but they have an agreeable effect, and sometimes a richness of aspect which is highly attractive. They are formed on the model of Titian. His colouring is generally good, sometimes admirable, his touch light, and his figures graceful and animated. He was likewise an engraver, and has left commendable examples of his skill in this department.

The above portrait is now in the Louvre.

DEAD CHRIST

ADAM AND EVE

ALBINO, OR ALBINO (FRANCESCO)

PAINTED ON CANVAS. HEIGHT TWO FEET TEN INCHES. BREADTH THREE FEET ELEVEN INCHES NINE LINES.

THERE is something ridiculous in the composition of this picture. It looks as if the painter had been constrained by the situation for which it was intended. It may be supposed that the proprietor wished to place it above a door, and did not leave the choice of the subject to Albano. It may be safely affirmed, that he would not have formed such a conception of

the subject if his genius had been unfettered. In fact, nothing can be more insignificant than this picture. The academical posture of the figure of Adam, the awkward position of Eve, the forced gesture she is obliged to make in order to present the apple, and the still less natural action by which she throws aside her hair, all indicate the difficulty the painter has experienced in executing figures of the natural size within so limited a space.

It is proper to remember, however, that this amiable painter, whose easel works are so precious, seldom undertook large figures, and if two or three of his works can be cited as examples of his overcoming the difficulties presented by such subjects, the interests of taste, and the respect due to truth, compel us to withhold commendation from the present. Independently of its faults in composition, the touch is soft and the design heavy.

Before being brought to France, it was in Turin, and the itineraries, or guides of that town, ascribe it to Albano. If this be true, far from adding to his reputation, it certainly diminishes it to rank such a production among the works of one of the greatest painters of the Bolognese School.

PLATE CXX

Message of Pope Urban II to St Bruno

LE SUEUR

PAINTED ON WOOD AND ARCHED HEIGHT SIX FEET, BREADTH FOUR FEET

This beautiful picture forms part of the history of St Bruno, which Le Sueur painted for the cloister of the Carthusian Monastery at Paris.

Otton, or Oddon, had been one of the disciples of Bruno, when he was professor of theology at Rheims. When he was elevated to the chair of St Peter, under the name of Urban II, he wished to avail himself of the knowledge and advice of the celebrated and virtuous founder of the Carthusian Monastery, and this was the object he had in view by sending this

message. Six years had scarcely passed since St Bruno had retired to the mountains of Grenoble, when he received this communication from the sovereign pontiff, so well calculated to flatter the pride of every other man, but which his piety and modesty made him look upon with regret. His departure caused great distress among his brethren, and it was not without the utmost difficulty that he persuaded them from their design to accompany him.

The instant when St Bruno received the pope's message, is that which the painter has selected. The messenger has just alighted, and advanced from his horse which he has left at liberty, the attitude of the latter indicates his fatigue. The costume of the envoy is rather rich, and the sword he wears shows that it is not an ordinary domestic to whom the pontiff has intrusted this mission. He has already placed his despatch in the hands of St Bruno, and is standing uncovered before him, awaiting his reply. St Bruno is reading the epistle, the pain he experiences at the expression, though flattering, of the pope's desire, is expressed by his features, but without impairing the feeling of resignation which his piety commands him to entertain for the head of the church. The accompanying monks, warmly affected at the prospect of an approaching separation, are waiting in silence to hear St Bruno's determination. The two behind him seem to be expressing, by their gestures, their intention to follow him if he resolve on departing.

The simplicity of this composition is sublime. It is the scene as it would actually occur. Nothing is affected, nothing forced, all is just and natural, both in expression and attitude. It may be said that this great artist has obtained such mastery over his art as to be able to paint silence, and yet all the persons perfectly express the different sentiments that animate them.

This picture is one of the most valuable of the series painted for the Carthusian Monastery, or at least it is that which artists admire most. It was originally painted on wood, but about forty years ago was transferred to canvass. The whole series, which is at present in the Louvre, will be represented in the course of this work. They are likewise engraved, but in rather an indifferent manner, by Chanveau, in a work entitled *Le Cloître des Chartreux*.

LE CURE
ET



RECEIPT OF THE TOWN OF ST. MARTIN



W. J. L. L. L. L.

LANDSCAPE



BACCHUS

PLATE CIVIL

Landscape

GASPAR DUGHET, OR GASPAR POUSSIN

PAINTED ON CANVASS HEIGHT ONE FOOT SIX INCHES,
BREADTH TWO FEET

It is well known that Dughet owes the surname of Poussin to the honour he enjoyed of being at the same time the brother in law, the friend, and the pupil, of that great painter. When he first came to reside with Nicholas Poussin, he was employed by the latter in the humble task of preparing his palette, pencils and colours, but the admirable specimens of the art continually before his eyes, excited a desire to attempt something in the same line himself, while the instructions of his renowned relative gave the best possible direction to his efforts. His progress was rapid, and he ultimately attained a degree of excellence in landscape painting second to very few. The rural and almost wild aspect of the landscape represented on Plate 116, differs in character from those generally selected by this painter, whose scenes are mostly fitted to delight the eyes of the spectator. The most beautiful situations, shaded with elegant and waving poplars, refreshed by limpid fountains, carpeted by verdant meadows, intersected by pleasant hills, enriched with picturesque buildings and delicious retreats, are the objects which his pencil delighted to trace. The environs of Rome, the territories of Tusculum and of Tibur, are the inexhaustible mines from which he derived his materials. We do not perceive, in the picture here presented, his usual anxiety to copy only scenes of the most agreeable description. This rocky district and noisy river, and these rustic ruins, would not interest the spectator, if he did not perceive in it that gift which the painter received from nature, a quality peculiar to him, and which can not be acquired by study; that is, a kind of language which expresses more than is said, a species of poetical eloquence, which always leaves something

to be imagined. This magical power Gaspar eminently possessed, and he has made it to be felt in this instance. No one would wish to live in these places, yet they equally please the inhabitants of the city and of the country. A secret charm attracts us towards it, and we love to examine and dwell upon its details. These fishers amuse our thoughts, we think we hear the noise of the water fall, in short, the painter owes his picture to nature, but nature owes to the painter charms which she does not possess. It is by his taste for agreeable sites, and his talent in embellishing them if they are rugged, that Dughet is distinguished from his cotemporary, and almost his rival, Salvator Rosa, who selected nothing from nature but what was austere and sombre, and nothing from his imagination but what was calculated to increase its gloom. Gaspar had the advantage of being directed by his brother in law in the choice of agreeable nature, and as he designed human figures indifferently, Nicholas often painted them for him. Need we be surprised then that an artist endowed with such high natural powers, and under such guidance, should have obtained almost uninterrupted success?

Two of Gaspar's finest pictures, one representing Abraham and Isaac, the other a Land storm, were formerly in the Angerstein collection, and consequently now form a part of the National Gallery.

PLATE CIVIL

Bacchus — Statue

HEIGHT SIX FEET

This beautiful antique statue is of Grecian marble, that kind known in the arts by the name of *Greco duro*. The god is represented wholly naked. The head, which is in perfect preservation, is a charming production, full of gentleness, grace, and dignity. His hair floating upon his shoulders, accompanies and gives relief to the elegant lines of the neck. The head is encircled with a bacchanalian fillet and

crowned with leaves of laurel mingled with clusters of grapes

This precious statue comes from the Chateau de Richelieu Both arms are modern, and seem, from the manner in which they are executed, to have been sculptured by some member of the Florentine school From this circumstance we may infer that these restorations were made at Florence, probably shortly after the discovery of the statue

PLATE CXXVII

The Circumcision

DOSSO DOSSI

PAINTED ON WOOD HEIGHT TWELVE INCHES SIX LINES
BREADTH ONE FOOT SIX INCHES

This artist was born at Dosso, near Ferrara, in 1490, and died in the latter place in 1560 He became a pupil of Lorenzo Costa—subsequently visited Rome and Venice, and at last attained to great excellence in portrait and historical subjects Most of his works are preserved in Ferrara

The picture here represented, refers to one of the great acts of submission to the existing laws on the part of our Saviour—the circumcision It is supposed that this religious ceremony took place at Bethlehem, where he received the name of Jesus, which means Saviour

Zacharias and St Anne are presenting him in the temple, the latter holding him on her knees the high priest is seated before her The preparations for this baptism of blood alarm the child, and he is seeking protection in the arms of his relatives The Virgin and Joseph, who may be recognised by the glory round their heads, Elizabeth, and some other members of the family, are standing behind the High Priest On the other side, Levites and other spectators are grouped, among them, and in the front, appears an old man, whose costume, head, naked body, and cynical appearance, make us think of Diogenes Such anachronisms are by no means rare in Italian pictures, it is, however, more probable

that the painter wished to represent one of those mendicants with whom the temples were constantly inundated, and who, even in our own days, make them the scene of their unbecoming importunity, and display their misery, often more apparent than real In the back ground is the *Sanctum*, where we perceive an altar of incense and a seven branched candlestick two priests are standing beyond it in conversation

After this description, the fidelity of which can be easily proved by our readers, may it not be asked, in what respects this composition is faulty, as has been alleged by some critics? Is not the subject represented with truth, and even with considerable learning? If we examine the design, is it not, with the exception of some of the draperies, pure and correct? All the heads are finely executed, and the expression just But even though a severe critic may find something to blame in these particulars, the inaccuracies are in some measure compensated by the charms of colour. In this respect the effect of the picture is admirable, and entitled to rank with some of the best productions of the Venetian school

Some amateurs have ascribed this work to Benvenuto Tisi, or Tisi of Ferrara, surnamed Garofalo They pretend to discover in it many of the characters of the heads frequently employed by this able artist but we believe them to be mistaken, for Garofalo, though accounted one of the chiefs of the school of Ferrara, rather belonged to the school of Raphael He made it his object to imitate the design, grace, expression, and particularly the colouring of this distinguished painter, and assuredly nothing is discoverable in this production of what the Italians called *Raphaellesque* It rather belongs to the school of Venice, where Dosso remained five years, and he is known to have practised the principles of that school with much success

Dosso and his brother, Giovanni Batista, were the founders of the school of Ferrara, which proved fertile in great painters, or, to speak more properly, they brought it to the eminence it acquired Dosso painted the portrait of Ariosto, and the poet has celebrated the two brothers in his immortal verse

The above picture belonged to the collection of the Kings of France, and may now be seen in the Louvre

DOZEN
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THE QUESTION

RETRACT
ED



" I AM NOT A REBEL "

RENEWED.

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LANDSCAPE.

ARTIST'S PORTFOLIO.

&c &c

PLATE XXX.

Hercules dragging Cacus from his Cave.

DOMINECHINO

PAINTED ON CANVASS: HEIGHT, THREE FEET EIGHT INCHES,
BREADTH, FOUR FEET EIGHT INCHES

We shall afterwards describe a picture by the same master, representing the combat of Hercules with Achelous. That which we are now to speak of may perhaps be considered as its companion. There appear in it the same beauties, the same defects, and the same taste which characterized the school of the Caracci. The author has derived his subject from the eighth book of the *Æneid*. Dionysius of Halicarnassus, and Livy, have likewise given an account of the punishment Hercules inflicted on Cacus, but it is particularly to Virgil that the triumph of Alcides owes its immortality. In order that our readers may thoroughly understand the subject of this picture, we shall extract the beautiful episode from the *Æneid*, although it is difficult to do justice in a translation to the beauty of the original.

The monster Cacus, more than half a beast,
This hold, impervious to the sun, possess'd,
The pavement, ever foul with human gore,
Heads, and their mangled members, hang the door
Vulcan this plague begot, and, like his sire,
Black clouds he belched, and flakes of livid fire
Time, long expected, eased us of our load,
And brought the needful presence of a god
The avenging force of Hercules, from Spain,
Arrived in triumph from Geryon's slam—
Thrice liv'd the grant, and thrice liv'd in vain

VOL. II.

His prize, the lowing herds, Alcides drove,
Near Tiber's banks to graze the shady grove.
Allur'd with hope of plunder, and intent
To rob by force, by fraud to circumvent,
The brutal Cacus, as by chance they stray'd,
Four oxen thence, and four fair kine convey'd,
And, lest the printed footsteps might be seen,
He dragg'd them back wards to his rocky den
The tracts averse a lying notice gave
And led the searcher backward from the cave
Meantime the herdsman hero shifts his place,
To find fresh pasture and untrodden grass.
The beasts, who miss'd their mates, fill'd all around
With bellowings, and the rocks restored the sound.
One heifer, who had heard her love complain,
Roar'd from the cave, and made the project vain
Alcides found the fraud with rage he shook,
And toss'd about his head his knotted oak
Swift as the wind, or Scythian arrow's flight,
He clomb, with eager haste the aerial height
Then first he saw the monster mend his pace—
Fear in his eyes, and paleness in his face,
Confess'd the god's approach: trembling he springs
As terror had increased his feet with wings.
Nor stay'd for stairs, but down the depth he threw
His body on his back the door he drew
The door, a rib of living rock, with pains
His father hew'd it out, and bound with iron chains
He broke the heavy links; the mountain closed,
And bars and levers to his foe opposed.
The wretch'd man hardly made his dungeon fast,
The fierce avenger came with bounding haste,
Survey'd the mouth of the forbidden hold,
And here and there his raging eyes he roll'd.
He gnash'd his teeth, and thrice he compass'd round,
With winged speed the circuit of the ground
Thrice at the cavern's mouth he pull'd in vain
And, prating, thrice desisted from his pain
A pointed, flinty rock, all bare and black,
Grew gibbous from behind the mountain's back.

A

Owls ravens, all ill omens of the night
 Here built their nest and hither wing'd their flight
 The leaning head hung threatening o'er the flood,
 And nodded to the left. The hero stood
 Averse, with planted feet, and, from the right,
 Tugg'd at the solid stone with all his might
 Thus heaved, the fir'd foundations of the rock
 Gave way—heaven echo'd at the rattling shock
 The court of Cacus stands reveal'd to sight,
 The cavern glares with new admitted light,
 The graceless monster, caught in open day,
 Enclosed and in despair to fly away
 Howls horrible from underneath and fills
 His hollow palace with unmanly yells
 The hero stands above, and, from afar,
 Flies him with darts, and stones, and distant war
 The monster, spewing fruitless flames, he found,
 He squeezed his throat, he writhed his neck around,
 And in a knot his crippled members bound
 Then from their sockets tore his burning eyes—
 Roll'd in a heap the breathless robber lies
 The doors, unbar'd, receive the rushing day,
 And thorough light disclose the ravub'd prey
 The bulls redeem'd breathe open air again,
 Next, by the feet they drag him from his den

DAVIDEN'S Translation

It is the last act of this memorable combat which Dominechino has represented. The execution is perhaps somewhat heavy, but the landscape is agreeable, and the figures, both of the men and animals, are animated and natural. It was executed, as well as the pendant of it formerly alluded to, for Cardinal Ludovisi, nephew of Pope Gregory XIV. and is now one of the ornaments of the Louvre

PLATE CXXII.

St Bruno's Retreat in Calabria.

LE SUEUR

TRANSFERRED TO CANTASS: HEIGHT, SIX FEET, BREADTH
FOUR FEET

WHEN St Bruno went to Rome, at the invitation of Pope Urban II, as mentioned in a former notice, (see Plate CXXV,) he found that he could not accustom himself to the manners of the court of Rome, and fearing lest he should become proud of the power he enjoyed, he entreated the sovereign pontiff to allow him to retire into the deserts of Calabria. The picture which we now publish refers to the execution of this project. St Bruno

is seen kneeling in a humble posture at the foot of a cross, absorbed in meditation, under the shelter of a rudely constructed building. In the foreground, three monks, after having completed the devotions prescribed by the statutes of their order, are trying to render their retreat less accessible, by cutting off the communications that lead to it.

One of these appears to be Doctor Landunn, born at Lucca, in Tuscany, and who was afterwards appointed friar of the great Carthusian monastery. He had attached himself to St Bruno, whom he met at Rome, and accompanied him in 1090 to the extremity of Italy, where Roger, Count of Sicily, had presented them with a forest a league in extent, situated in the remote parts of Calabria, in the midst of the Apennines, and under the jurisdiction of the diocese of Squillau. It was in this retreat that St Bruno passed the last ten years of his life, and where he terminated his career.

The general commendations due to the other pictures of Le Sueur, are equally applicable to the present. We find in it the natural expression of calm melancholy, which might be expected in individuals freed from the vanities of the world, and waiting, with resignation, the close of their earthly pilgrimage.

This picture formerly belonged to the collection in the palace of the peers of France, and may now be seen with the rest of the series in the Louvre.

PLATE CXXIII.

Portrait of the Sculptor Baccio Bandinelli.

SEBASTIAN DEL PIOMBO, CALLED
SEBASTIANO VENEZIANOPAINTED ON WOOD: HEIGHT, ABOUT FOUR FEET AND A HALF,
BREADTH, THREE FEET

THIS portrait is one of the finest known in the arts for truth of expression. The head and hands are particularly admired, both for colour and design. Baccio Bandinelli, still young, is represented standing in his apartment, holding a small bronze statue in his hand. He is clothed in black.

Baccio Bandinelli, whose precocious talents were such as to render him worthy of having his features transmitted to posterity by the pencil of Sebastian

LE JUREUR
III



ST BRUNO IN THE DESERTS OF CALABRIA

THE VANDERBILT

3



KANT HETZLER



THE HOUSE

THE HOUSE

U. S. GEOLOGICAL SURVEY



RAIN DECADES

del Piombo, was born in 1487. The painter, therefore, and his model were nearly of the same age, for the former was born in 1485. He was the son of Michel Agnolo di Viviano da Gaiole, a goldsmith at Florence, as celebrated for his great talents as his singular integrity, and faithful attachment to the Medici, his patrons. Instead of the name Bartolomeo, which Bandinelli received at his birth, the Florentines, according to a rather absurd custom which prevailed at that time of travestying names, chose to call him Baccio, by which he has continued to be known. He voluntarily assumed the surname of Bandinelli afterwards, pretending that he was descended from the family Bandinelli de Sienna.

His father taught him the art of design, of which he acquired a perfect knowledge. At this period, when the arts were in such a flourishing state, this important branch was cultivated even by common workmen, at least such as were employed in embellishing public edifices. Baccio's taste for sculpture developed itself early, and it is mentioned, that in his infancy, he formed a colossal figure of snow, which, for many days, attracted the attention of connoisseurs. He was placed under the care of Gio. Francesco Rustici, one of the first sculptors of his time. It was in this school that his taste was formed, and his talent matured, and the fruit afterwards appeared in enriching all the towns of Italy. His colossal Hercules at Florence, his Orpheus charming Cerberus at Rome, his Mercury plying on the flute, purchased in 1536, by Gio. Battista della Palli, and sent to the King of France, his beautiful copy of the Laocoon, and a thousand other works, entitle him to a place among the first artists of his age. It would have been well if his character had corresponded to the qualities of his genius, but his envious and jealous disposition, his criticisms always acrimonious and unjust, his faithlessness towards his fellow-citizens, his love for disgraceful and low intrigues, together with the almost invincible violence of his expressions, rendered him an object of hatred to his contemporaries. Yet he was beloved by Leonardo da Vinci, and Andrea del Sarto. His hatred of Michael Angelo Buonarroti was remarkably intense, and the crime he committed, by entering, with a false key, the apartment where the cartoons were deposited, composed by this great man, by order of Pietro Soderini, for the hall of the grand council, and tearing them, covered him with infamy. Few artists have been so much

opposed by their brethren and fellow-citizens, but few artists equally merited such treatment. A lasting proof that glory in the arts contributes nothing to happiness, if talent be not accompanied with modesty, impartiality, politeness of manner, and propriety of conduct. This man, so excellent in the arts, and so pernicious in society, died at the age of seventy-two, while working at his own tomb, to which he designed to convey his father's bones. This ceremony he undertook to perform himself, but he was so overcome with grief at the sight of his father's remains, and at sealing up the marble which was to contain them, that he soon sunk to his grave.

PLATE CXXIV.

Landscape.

GASPAR POUSSIN

PAINTED ON CANVAS. HEIGHT SIXTEEN INCHES,
BREADTH TWENTY INCHES.

GASPAR has here represented two travellers reposing on the banks of a river, in the midst of an agreeable landscape. A third traveller, at some distance from them, seems to be making some inquiries about the road he ought to follow.

In the distance, and on the opposite bank, we perceive an ancient temple on the top of a mountain, and near the base of it, the ruins of an old country house.

This work may be regarded as a beautiful study taken from nature. The colouring is warm, and there is displayed in it the firmness of a historical pencil.

PLATE CXXV.

Landscape.

JACOB RUYSDAEL.

PAINTED ON CANVAS. HEIGHT TWO FEET SEVEN INCHES,
BREADTH THREE FEET.

This skilful painter seems to have been desirous, in this instance, to represent nature in one of her

most rugged aspects. A torrent, swollen by rains or by the melting of snow, rushes tumultuously among shapeless rocks, whose masses, instead of checking the impetuosity of the current, seem to yield to its violence, and are about to be hurried along with it into the abyss below. One cannot contemplate this cataract without some emotion, or avoid believing that we hear its roar. Its banks, covered with broken trunks and uprooted trees, testify that this is the abode of storms and tempests. These pines, sycamores, gnarled oaks, and rocks rising to the clouds, add still farther to the wildness of the scene, while the melancholy ideas it is fitted to inspire are deepened by the spectacle of man making it a theatre of destruction, by sending his fierce dogs after a timid deer, whose agility will fail to save him from a speedy death. It is believed that Ruysdael copied this landscape from a scene among the mountains of the Tyrol. A small chapel, the top of which is seen on the summit of a hill, is the only building which the painter has introduced. We perceive in this painting the delicacy of pencil, the firm and decided touch, and skill in the effects of light, which we usually have occasion to admire in his landscapes. He very seldom fails to introduce rivers, brooks, or standing water, into his pieces, as few have equalled him in the power of representing them with truth. Impetuous falls of water, in particular, such as that in the present picture, he delineated with surprising force and grandeur. This piece also affords a good example of a kind of excellence in which he is almost unrivalled,—that of representing oak trees. He has studied the characteristic features of this monarch of the forest with the greatest care, and whether we regard the leafing or what naturalists call the habit of the tree, we will find them alike spirited and faithful to nature. Some historians state that he was a pupil of Berghem, but it seems at least equally probable that he was a pupil of Albert van Everdingen. The present picture may of itself incline us to the latter opinion. Everdingen is well known for his skill in representing the grand features of nature, and the subject of the picture just described belongs rather to his school than to that of Berghem.

PLATE CXXVI.

A Young Girl.

J. VICTOOR.

PAINTED ON CANVAS. HEIGHT TWO FEET SIX LINES, BREADTH
ONE FOOT EIGHT LINES.

A YOUNG GIRL appears at a window, which she has just opened, she is richly dressed, and seems to be looking attentively towards the road. By the glove she holds in her hand it appears that she is about to go out, and is going to close the shutter of the window, which she has already drawn towards her by a ring through which she has passed one of her fingers.

This fine portrait—gracefully composed, of a very agreeable effect, and of a colour at once brilliant and harmonious—was brought to Paris in 1808, by M. Coekers, a Dutch dealer. The beauty of the work, and still more the desire of possessing a production of a little known painter, induced the managers of the French Museum to purchase it. Doubts have since been expressed respecting the signature, and it is alleged that instead of Victoor, it ought to be Victoor or Victor. A Dutch painter of that name flourished about the year 1620, and produced works after the style of Rembrandt. The present picture has certainly some resemblance to those of Victoor, but if this portrait is from his pencil, it must be looked upon as his masterpiece. It is at present in the Louvre, along with another picture by the same artist, representing Isaac blessing Jacob.

PLATE CXXVII.

The Alchemist.

D. TENIERS.

PAINTED ON WOOD. HEIGHT TEN LINES, BREADTH
THIRTEEN LINES SIX LINES.

SURROUNDED with furnaces, retorts, alembics, vases of every description, and old worm eaten books, an alchemist is seated with a book in his



THE QUEEN OF ENGLAND



A portrait of Karl du Jardin to be introduced in a subsequent part of the work, will afford an opportunity of giving some account of his life, and the character of his productions

This picture has been in the following collections, and valued at the annexed prices —

Collection of the Duc de Choiseul	1742	1 80	franks	£51
Prince de Conti,	1777	2600	do	164
Valued by the Experts du Musée	1816	8000	do	390

Now in the Louvre

PLATE CXXIX

Woman with a Lamp.

G DOW

PAINTED ON WOOD HEIGHT SEVEN INCHES BREADTH FIVE INCHES AND A HALF

This picture is devoted to a subject which the Dutch painters delighted to handle, in order to display the extraordinary facility they had attained in the management of light and shade. The light emanates from a point, the flame of a lamp or candle, and streams through the surrounding gloom with admirable verisimilitude and truth of effect. In the present instance the light is held by a female servant at an arched window, with her hand raised to keep it from the wind, while she appears to be listening to some one speaking to her in the street.

Many copies or repetitions of this picture are to be found in collections, and have occasioned doubts regarding its originality. It is, however, attested not only by the length of time it has been in the collection at the Hague, but still farther by the authentic signature of G Dow. No uncertainty, therefore, need be entertained on this point: the error has arisen from there being sold, in 1784, at the sale of Henry Geelhand, at Antwerp, a picture perfectly like this in respect to the subject, but not of the same dimensions, being only six inches and a quarter in height, and four in breadth. The latter also is painted on canvass, and cannot, except through gross inadvertency, be confounded with that above described.

PLATE CXXX.

The Deluge.

N. POUSSIN

PAINTED ON CANVAS HEIGHT THREE FEET SIX INCHES BREADTH FOUR FEET NINE INCHES

MANY painters have treated this subject, and some of them with distinguished talent, but none have surpassed Poussin. In such a picture as that about to be described, genius and feeling are inseparable, and both of them here appeal with equal force both to the heart and to the imagination. In treating of such an overwhelming catastrophe as the Deluge, the difficulty does not consist in representing the immensity of the waters covering the surface of the earth, — a sky obscured by thick clouds, rent by frequent flashes of lightning, — or waves tossing about some lifeless bodies, to announce that all the inhabitants of the globe have perished. Such are the subjects which a painter of ordinary power would seize, and without surpassing these limited bounds, might suppose that he had accomplished much. But the case is different with such a man as Poussin. In attempting to paint the Deluge, he reflects that this great event operated gradually. He perceives that the increase of terror must have been proportionate with the progress of the element. The representation of a total submersion would present nothing but the icy image of death, fitted to sadden the heart, but not to excite its sympathies, he therefore conceived that the time prior to this, when mankind still retained some hope of safety, must be greatly more terrible, and of the most awful interest. He perceived that we were called upon to believe, on the authority of Holy Writ, that nothing in nature survived the disaster. The most effectual way, therefore, to excite a deep interest and affect the heart, was not to shew the human race utterly destroyed, but to place before our eyes some unfortunate beings still buoyed up by hope, and struggling against the fearful death which we know they were not destined to escape. Thus the deep impression which this beautiful picture makes on our minds, is occasioned by the spectator not sharing in the hope which still supports these wretched beings. The painter, with great delicacy of judgment, saw that he must



WOMAN WITH A CHALICE.



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avail himself of their uncertainty with regard to their own fate in connection with our perfect assurance of that which awaited them, and that the effect he wished to produce depended on this contrast. The spectator admires the courage, the toil, and the efforts of the actors in this scene, he imagines all the agonies which the feelings of nature, now excited to the utmost, cause them to experience, but he sighs at their credulity, and trembles to recollect that death, from which they are flattering themselves they may escape, is the inevitable termination of so many exertions. The actors hope, the spectators despair, and in this resides the effect of this admirable production. Entitle it a Shipwreck, and the interest is immediately weakened, but it is the DELUGE, and that consideration raises terror and pity to the utmost.

These masses of rock, and high mountains skirting the horizon, still promise a place of refuge. These, perhaps, the water will not reach, and this affords a motive for such unceasing exertion. Alas! yet a few days more, and these last places of safety will be submerged. What an interest this awful truth spreads over these future victims of this fearful scourge! The unfortunate beings here represented possess only two boats—one of them is in the act of being shattered, and a young man is making an effort, perhaps a vain one, to save from the waves an old man, whose hands are raised in a suppliant attitude to heaven. The other, more fortunate, has reached the rocky bank. A woman is, for a while, safe, but her husband! her child! With what eagerness and energy the father and mother are attempting to place their child in a place of safety! and how earnestly the individual in the stern of the boat is seconding their efforts! How anxiously he leans upon the pole, that the boat may not move from the bank, as there is a risk of it doing from the struggles of the drowning man clinging to its side. If the boat make the slightest movement, perhaps the child will drop from its father's arms, and be shattered among the rocks. But what is that to the drowning wretch, all may perish, if he can be saved. Such is man in the extremity of danger.

Among the innumerable crowd of animals assembled in this, the day of vengeance and destruction to the human race, what can have induced Poussin to present to our view only this reptile, which is twisting its long coils round the peaks of the rock?

If the crimes of man have awakened the wrath of heaven, what was the cause of his original fall, but this monster? Nothing has been introduced into this work without study and reflection.

The colour, also, has been carefully considered, it is livid and greenish—a hue symptomatic of death. All shall perish, and life would be extirpated without recall, if the ark, seen floating in the distance, did not enclose the germ of a future race.

Upon carefully considering this composition, few will fail to admit its near approach to perfection. There is nothing which we should wish to remove, and nothing additional which we should desire to introduce. Poussin seems to have concentrated in it all the warmth of his heart, and all the riches of his imagination. He has sacrificed every thing to expression, and has made no effort to dazzle by a superficial brilliancy. His mode of colouring is perfectly adapted to the scene, and the greatest colourists, perhaps, would have failed, in a similar case, to produce an equal effect.

He adopted this subject to represent winter in the series of the Four Seasons.

The picture belonged to the ancient collection of the Crown of France, and with its associates is now in the Louvre.

"In the *Manuel du Museum Français*, the Deluge is called the finest that the mind of man has produced, and in this superlative praise, one critic has followed another, till it has become a kind of heresy to deny its justice. Nevertheless, although the conception be grand, and the two principal incidents not unworthy of Poussin, the effect of the whole picture is unpleasant. The usual objection to any representation of the Deluge is not overcome in this. It is only the inundation of a valley, terrible indeed, but without the assistance of the ark in the back ground, it might pass for an ordinary accident. The rocks in the foreground are such as we see at no great elevation, and the very circumstance of the cataract, though fine in itself, shuts out the idea of the Deluge, when all the waters must have been level. Nevertheless, the picture has great power, and the defects in the subject, not in the painter."

Speaking of the colouring, a distinguished English artist, Mr. Opie, remarks—"In this work there appears neither black nor white, neither blue

nor red, nor yellow the whole mass is, with little variation, of a sombre gray, the true resemblance of a dark and humid atmosphere, by which every subject is viewed indistinct and almost colourless. This is both a faithful and a poetical conception of the subject. Nature seems faint, half dissolved, and verging on annihilation, and the pathetic solemnity, grandeur, and simplicity of the effect, which can never be exceeded, is entirely derived from the painter's having judiciously departed from, and gone in direct opposition to, general practice."

There was a repetition of this picture in Cardinal Fesch's collection, but of a much less impressive description, the sky being merely of a leaden colour

PLATE CXXXI

A Concert.

DOMINECHINO

PAINTED ON CANVAS HEIGHT FOUR FEET ELEVEN INCHES
BREADTH FIVE FEET EIGHT INCHES

Four young musicians assembled round a table covered with a tapestry, and having a few musical books and a guitar lying on it, are preparing to execute some pieces. The elder of these youths, and no doubt the most skilful—perhaps the teacher of the others—holds a violin, and before commencing his part, is pointing out to a youth, who is to accompany them with his voice, some difficult passage which they are about to perform. A third, in the mean while, is tuning his lute. The youngest of the four, placed in front, and leaning with his elbow on the table, likewise holds a violin, and appears in no way distressed about the part he has to execute. He is smiling significantly at the spectators, and with his finger on his mouth is sneering, perhaps, at the dullness of his comrade.

This agreeable picture has been ascribed to Dominechino, ever since it came into the collection of the kings of France. Many biographers, and particularly Leprieu, have stated that it was executed by this celebrated artist for the Cardinal Ludovisi. The examination of the pictures of Lionella Spada, brought to France by Napoleon, led the author of the *Musée du France* to embrace another opinion, and he has no doubt that it is the production of

that painter, for he sees in it no trace of the pencil of Dominechino. He affirms, that when it is compared with Spada's other works, no artist or connoisseur will hesitate a moment to assign this charming picture to him.

It may be still farther asserted, in proof of this opinion, that the young man holding the bow of the violin, is the same, in the character of the head, as the angel playing on the lute in the St Francis presenting flowers to the Virgin, and the Prodigal Son, to be represented on a subsequent plate. It may be mentioned, besides, that Dominechino's manner of painting is totally different from that of Spada. The latter has a firmer and bolder pencil, but less mellow, than that of Dominechino, whose touch is occasionally timid. By restoring this picture to its real author, an addition is made to his fame, without injury being done to the great man to whom it has been erroneously ascribed.

It may be observed, without entering upon a formal criticism of this work, that the long mantle hanging on the arm of the young man with the violin, appears to be introduced inconsiderately, it must necessarily weigh down the arm of the musician, and interfere with his plying. It is not natural that he should keep it in such a place, for the position of the arm in supporting the violin is of itself sufficiently fatiguing, and it is very unlikely that the musician would farther increase it by the weight of a mantle.

This picture was brought to France by M de Nogent. He obtained it from Prince Ludovisi, nephew of the Cardinal, and sold it to M de Jabach. The latter parted with it to the cabinet belonging to the Crown of France, along with the St Cecilia of Dominechino.

It has been engraved by Ricard.

PLATE CXXXII

Erato—Statue.

HEIGHT FIVE FEET SIX INCHES

This statue is composed of pentelic marble. It has undergone many restorations, particularly in the arms. When it was discovered, the head was wanting, and an ancient head was substituted in Italy, which formerly belonged to a statue of Leda.

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PLATE CXXXIV.

Portrait of Erasmus.

HANS HOLBEIN

PAINTED ON A OOL. HEIGHT ONE F. OF THREE INCHES & A LINE.
BREADTH ONE P. T.

This portrait is of great value, not only for its intrinsic merits as a work of art, but as a faithful likeness of one of the most distinguished scholars and controversialists of the seventeenth century. It is probable that it was executed when Erasmus was in England, and may be presumed to have been intended for Sir Thomas More, who was the friend and patron both of Erasmus and Holbein. Erasmus is represented seated before a table, and engaged in writing. His countenance is seen in profile, and is very expressive of profound attention and serious thought. He wears a black cap, with the sides turned down, and his body is covered by an ample robe of the same colour. This portrait is now in the Louvre.

The fidelity of Holbein's portraits is well known, and this likeness may be inferred to be accurate, not only from the artist's general skill, but from the circumstances of Erasmus being frequently the subject of his pencil, and the extreme care which has evidently been bestowed on this painting. His appearance, both in this portrait, and in another by the same artist, taken at a more advanced age, to be represented afterwards, perfectly accords with the accounts given by biographers of his person. He is said to have been of low stature, of a fair complexion, with gray eyes, and rather pale thin features. His constitution was by no means robust, and among other peculiarities arising from this cause, he was unable to endure even the smell of fish, which obliged him to apply for a dispensation for using oilier food during Lent. This afforded him an opportunity for one of those witticisms which he always took pleasure in, even when they were at his own expense, by saying, that however friendly he was to the church in principle, he had a most Lutheran stomach.

His friendship for Holbein began at an early period, and was of long continuance. When the artist had made himself known by some of his early productions, our Saviour's Passion, the Dance of

Death, &c. Erasmus was so highly pleased with them, that he requested Holbein to draw his portrait. The artist derived much advantage from the partiality with which he continued to be regarded by his learned contemporary, as the eloquent praises and recommendations of the latter tended greatly to extend both his reputation and employment. Yet there seems to have been little congeniality of taste or disposition between them, apart from love for the fine arts by which both were animated. Holbein's manners were rude and uncompromising, and he was much addicted, at least in early life, to wine and riotous indulgence. For these irregularities Erasmus is said to have taken the following method of administering a gentle rebuke. When he published his work entitled "Praise of Folly," he sent a copy to Holbein, who was so much pleased by the descriptions of the various kinds of folly, that he delineated them all on the margin, or on pieces of paper which he attached to the page. The book was returned in this state to Erasmus, who, seeing among the figures, as a personification of an amorous fool, a fat Dutch lover, hugging his bottle and his lass, wrote beneath it "Hans Holbein," and sent it to the printer. By way of retaliation, Holbein drew the figure of Erasmus as a musty book worm, occupied in scraping together old manuscripts, and wrote under it, "Adagia."

The history of this painter is interesting, as it is connected with the rise of the art in England. He may be said to be the first artist of distinction that practised his skill in this country, and his influence and example were not without considerable effect in bringing printing into popular estimation. He was born at Basle within a few years of the close of the sixteenth century — studied under his father — and attained extraordinary skill in painting before he had passed his boyhood. His native place either afforded too limited a sphere for the exercise of his profession, or his merits were not sufficiently appreciated, — or, what is equally probable, he had brought himself into difficulties by his own imprudence, at all events he was easily persuaded to go to England, where prospects of success were held out to him by several influential individuals. His earliest patron in England was Sir Thomas More, to whom he was recommended by Erasmus. That distinguished man kept him for several years in his own house, and employed him to paint likenesses of most of his friends. The next object of the chancellor was to

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introduce Holbein to the king, Henry VIII and in order to do this in a way best fitted to make an impression on the capricious monarch, he arranged all the artist's productions in the great hall of his house, that they might attract his attention in passing through it to an entertainment to which he was invited for the express purpose. This scheme had the wished for effect, and the artist was taken into the king's service, at a salary of about two hundred florins.

"He wrought in the court of Henry," says a recent biographer of British painters, "with a diligence, and, what was better, with a skill new to the country. His works are chiefly portraits, and are all distinguished by truth and nature. His Sir Thomas More has an air of boldness and vigour, and a look at once serene and acute, which attest the sincerity of the resemblance. His Anne Boleyn is graceful and volatile, his King Henry, bluff and joyous, with jealous eyes, and an imperious brow. He was not always so faithful to nature, and knew how to practise the flattery of his profession. He lavished so much beauty on Anne of Cleves, that the king, who had fallen in love with the picture, when the original came to his arms, regarded her with aversion and disgust, exclaimed against the gross flattery of Hans, and declared she was not a woman, but a Flanders mare. This anecdote, however, confirms the painter's claim to fidelity in his other likenesses. He was no habitual flatterer, or Henry would not have given implicit faith to him. On another occasion, Holbein went to Flanders to draw the picture of the Duchess Dowager of Milan, the intended successor to Jane Seymour. She was a princess of equivocal virtue, but of really wit. 'Alas!' said she, 'what answer shall I give to the king of England? I am unfortunate enough to have but one head, had I two, one of them should be at his highness's service'."

"It is traditionally asserted, that the king employed Holbein to paint the portraits of the fairest young ladies in his kingdom, that, in case of the frailty of the queen, he might go to his gallery and select her successor. This story, which I can desire no one to credit, seeing that his majesty had ready access to the originals, is counteracted by an anecdote related by Vermander. One day, while the artist was painting in private the portrait of a favourite lady for the king, a great lord unexpectedly found his way into the chamber. The

painter, a brawny powerful man, and somewhat touchy of temper, threw the intruder down stairs, bolted the door, ran to the king by a private passage, fell on his knees, called for pardon, and obtained it. In came the courier and made his complaint. 'By God's splendour' exclaimed the king, (this was his customary oath,) 'you have not to do with Hans, but with me. Of seven peasants I can make seven lords, but I cannot make one Hans Holbein'."

"The works of Holbein were once very numerous in England, but some were destroyed during the great civil wars, others were sold abroad by the Puritan parliament, and many perished when the great palace of Whitehall was burned. The original drawings, eighty nine in number, which he made of the chief persons of Henry's court, are the greatest curiosity in her present majesty's collection. Charles I exchanged them with the Earl of Pembroke for the splendid St George of Raphael. Pembroke gave them to the Earl of Arundel: they suffered something in the vicissitudes of the civil war, and at last found their way back, it is not remembered how, into the Royal Gallery. 'A great many of these drawings,' says Walpole, 'are exceedingly fine, and, in one respect, preferable to the finished pictures, as they are drawn in a bold and free manner. And though they have little more than the outline, being drawn with chalk, upon paper stained of a flesh colour, and screened at all, there is a strength and vivacity in them, equal to the most perfect portraits'."

The principal defect of Holbein's portraits is a certain hardness and air of stiffness, which now appears more conspicuous as we have become familiar with more graceful and easy delineations. Although he was deficient in imagination, and almost an entire stranger to the art of embodying visions of ideal beauty, he was unusually attempted historical subjects, and was rather more successful than might have been expected. The sacrifice of Abraham, our Saviour's passion, Henry VIII giving a charter to the company of surgeons, and Edward VI granting the palace to the Lord Mayor of London for an hospital, are the chief productions that can be considered of this class.

* These have been engraved by Bartolozzi, in an interesting work published by John Chamberlain, F.R.S.
† Lives of the most eminent British Artists &c. by Adam Cunningham, vol. i. 21.

He painted with great rapidity, and it is mentioned as a curious circumstance that he wrought with his left hand. He was likewise an able architect, and occasionally practised engraving on wood. He died in 1554 at London, having been carried off by the plague.

PLATE CXXXV

A Dutch Sea Port.

JEAN VAN GOYEN

PAINTED ON WOOD. HEIGHT ONE FOOT FIVE INCHES SIX LINES.
BREADTH ONE FOOT ELEVEN LINES.

THIS artist is celebrated for the beauty of his landscapes, which he executed with unusual facility. No one could manage the composition better, or select with more skill the point of view calculated to give it most effect. The present picture may be regarded as a proof of this.

The extremity of a village and a canal form the whole of this composition, yet it is interesting by the beauty of its lines, and natural simplicity of the execution. A small town is seen in the distance, and some boats sailing on a canal. A covered octagonal tower occupies the foreground: it is the customhouse.

It is to be regretted that this picture has lost its colour, it is now nearly of a grayish tint. The Harlem blue which the painter employed in composing his greens has entirely disappeared.

PLATE CXXXVI

Saint Cecilia.

RAPHAEL

PAINTED ON WOOD. HEIGHT SEVEN FEET THREE INCHES.
BREADTH FOUR FEET SIX INCHES.

HISTORIANS are by no means agreed as to the country where St Cecilia was born, and they are equally at variance respecting the place where she received the crown of martyrdom. It is supposed, however, that she was a Roman, and the daughter of a patrician family. Her name has even led

some to conjecture that she was of the house of Cecilia, famous for having produced so many consuls and dictators. Having become a Christian, she had made a vow never to marry, but she was constrained to abandon this resolution. She was wedded to one of the imperial blood of Valerius, whom she soon succeeded in converting.

Fortunat of Poitiers is the earliest writer who mentions St Cecilia. He supposes that she died in Sicily, others say at Rome, in the prefectship of Almagius. It appears sufficiently certain that it was under the pontificate of St Urban, and in the reign of Alexander Severus, and this date approaches to that assigned to this event by those writers who assert she died in 232, for Pope Urban died in 230, and Alexander Severus in 235.

The sublime painting of which we are about to speak, presents an example of one of the most violent anachronisms ever indulged in by the Italian school, unscrupulous as they always are in this respect. The painter has assembled in one group St Cecilia, Magdalene, St Augustine, St John the Evangelist, and St Paul. Not one of these personages, with the exception of St John and Magdalene, could be known to each other, or could possibly meet together. The only way of explaining this singular anachronism with any appearance of reason, is to suppose that it was Raphael's intention to represent the whole scene as a vision appearing to St Cecilia,—that is, the vision is not confined to the celestial concert, the melody of which is enchanting her senses, but that the persons surrounding her are equally ideal, and present only to her imagination. This will sufficiently explain their indifference to the heavenly music which is making such a vivid impression on all the faculties of St Cecilia. Into such ecstasy is she thrown, that she is allowing a small organ to drop from her hands, which she was, no doubt, accompanying with her voice before the melodious notes of the angels fell upon her ear. At her feet the painter has placed some musical instruments, the ordinary symbols of this saint, whom the musicians of Europe have generally adopted as their patron.

Independently of the anachronism just mentioned, the symmetrical posture of these five figures, the little shire that four of them are taking in the principal subject, thereby violating the unity of action so desirable in all the productions of art, prevent us from bestowing commendation on the



composition. Neither can the colouring be said to be happy. But by how many beauties are these defects redeemed! How many sublime parts are in this picture justly entitling it to the celebrity it enjoys! Although the figure of St Paul may, perhaps, be somewhat too academic, yet how noble and dignified! How graceful is Magdalene, and what attractive gentleness is expressed in the countenance of St John! St Cecilia herself seems truly rapt and inspired. But the most admirable part of the painting is unquestionably the glory of angels, it would of itself form a delightful picture. Although it is but faintly delineated, Raphael has not failed to infuse into it his loftiest spirit. The effect of it is so agreeable, that it were to be wished the whole picture had been executed with the same delicacy and warmth.

It was in 1513 that Raphael composed this picture for Cardinal Lorenzo Pucci, who had just been promoted to the office of grand penitentiary. When finished, he sent it to his friend Francesco Francia, likewise a celebrated painter, who was then in Bologna, in order that he might see it properly fixed in the church of St Giovanni del Monte, for which it was destined.

It is painful to witness Vasari, Borghini, and some other authors, attempting to fix disgrace on the character of such a man as Francia, by pretending that he was so struck with the perfection of this picture, that he conceived a great jealousy of Raphael, which threw him into such a state of melancholy, that he died soon after. "Ma tanto fu la stupore che e ne habbe, è tanto grande la meraviglia sua, che si accorò di dolore, e fra brevissimo tempo se ne morì." To give probability to this calumnious statement, Vasari dates the death of Francia in 1518, and yet this same Francia is known to have executed a St Sebastian for the Hotel de la Monnaie at Bologna in 1522, that is, nearly ten years after Raphael's picture was completed, and upwards of seven after it was placed in the Church of St Giovanni del Monte. One of the finest pieces of poetry which this chef-d'œuvre elicited in praise of Raphael is a sonnet by Francia, and surely a man dying of jealousy would not amuse himself by writing verses in honour of his rival. Francia, besides, was an artist of first rate talent, and, instead of being depressed at the sight of Raphael's St Cecilia, he might repeat the saying of Correggio on beholding the picture *di cinque*

Santi by the same master, "Auchie io son pittore."

A French critic, in describing the St Cecilia, struck as every one else must be by the anomalies of the composition, is desirous to explain them by assigning an intention to the painter foreign to the real one: the slightest examination will suffice to expose the fallacy of his views. According to him, the picture represents the martyrdom of Cecilia. She is advancing, he says, to the place where the crown of martyrdom awaits her. The error is obvious: there is no movement indicated in the figure, and if she be walking, it was highly injudicious to impede her progress by a multitude of instruments lying in the path. He likewise thinks that the man leaning on the sword is the executioner, but, he adds, this executioner has a sympathizing air. This is another error. St Paul can not be misunderstood owing to the sword and scroll which he holds in his hand, emblems of the courage and eloquence he alternately employed in defence of the faith. Besides, if this be the figure of an executioner or a heathen, why is his head surrounded with a glory? This is likewise the error with the others, and the explanations of this critic are not more successful in reference to them, especially St John, whom he transforms into a relation of St Cecilia, although he can be distinctly identified by the eagle at his feet standing on the book of the Evangelists. Whatever truth may be in these observations, they are not intended to undervalue the talents of the writer alluded to, it is to esteem them to attempt the refutation of a conjecture which they may be considered as investing with some degree of authority.

The instruments lying on the ground, and the organ in the hands of Cecilia, were painted by Giovanni da Udine, whom Raphael sometimes employed to insert some of the less important accessories in his designs. In the engraving of Marc Antonio the musical instruments are wanting. The picture has since been engraved by Bonisani and Sir Robert Strange, as it is represented on the accompanying plate.

When this picture arrived in France to be added to the Napoleon collection, the paste, forming the ground on which it was painted, came off the panel, and unless a remedy had been speedily applied, this invaluable work would have soon been lost to the arts. It was exposed in this state that the public

might be convinced of the danger it was in. It was then raised from the old ground. Before attaching it to the new one prepared for it, the amateurs of the arts saw it completely separated from the first impression, and could judge of Raphael's manner of proceeding before printing. They could see how this great man sought for his lines, and that he often effaced them before satisfying himself. It was even remarked, as an interesting circumstance in the history of the arts, that, before printing, he sketched all the figures.

M. Hacquin, one of the restorers attached to the Napoleon Museum, undertook this delicate operation, and accomplished it with extreme skill. This precious picture, therefore, is now secured to the arts for many ages to come.

This painting is now preserved in the *Accademia delle belle arti* at Bologna. The following notice of it is by a recent writer.

"The much celebrated *St Cecilia* of Raffaello, a work esteemed to be among the first productions of this great master. *St Cecilia* is represented with a lyre held by both hands, carelessly dropped; the head turned up towards heaven, with a beautiful pensive countenance, having an expression of concentrated and exalted feeling, as if devoting the best faculties and gifts of God to God. Her appearance is deeply and touchingly impressive, her drapery of finely enriched yellow, thrown over a closely drawn tunic. *St Paul*, a superb dignified figure, fills one corner, *St John*, drawn with a greater expression of simplicity and delicacy of form, is next to him; *St Augustine* is another grand figure, and *Mary Magdalene*, like a sister of the heaven devoted *Cecilia*, stands close by her. All the figures are in a line, but so finely composed, and the disposition of the lights and shades such, as to produce the effect of a beautiful central group, consisting of *St Cecilia*, *Mary Magdalene* and *St Paul*. Musical instruments scattered on the foreground fill it up, but without attracting the eye, a pure blue element forms the horizon, while, high in the heavens, a choir of angels, touched with the softest tints, is indistinctly seen."

PLATE CXXVII

A Hunting Faun.

BAS-RELIEF

This beautiful bas-relief, a piece as rare as it is valuable for the nobleness of the style as well as the science and facility of its execution, comes from the Villa Albani. It is not mentioned either in what place or at what time it was discovered. It is not one of those bas-reliefs which ornamented the tombs, and this circumstance, according to the opinion of Visconti, adds greatly to its rarity. Perhaps it decorated the temple which was erected at Rome on Mount Caelus, in honour of Faunus, son of Mars, and grandson of Saturn, who, according to the fabulous account, introduced into Italy, over which he reigned, the knowledge of the gods and the art of agriculture. He is likewise stated to have been the uncle of that race of demi-gods known under the name of Fauns.

The figure now to be noticed is seated on a rock. A lion's skin passing over one of his shoulders, hangs gracefully downwards, and covers his left thigh. He is playing with a panther, to which he is holding up a hare, the fruit, no doubt, of the chase. The panther is trying to leap up and devour it, but the tormenting Faun has seized it by one of the legs, and prevents it reaching the hare. The cloak and arms of the Faun are hanging on a pillar not far distant, near a pine, a tree consecrated by the ancients to these rural deities.

Although poets have often assigned the thighs and legs of a goat to Fauns, they are sometimes found on monuments with the entire human form, as in the present instance. One of this description is engraved and described in Montfaucon's *Antiquities*, it is clothed in a tiger's skin, and holds a shepherd's staff.

This bas-relief is five feet five inches high, and three feet six inches broad.

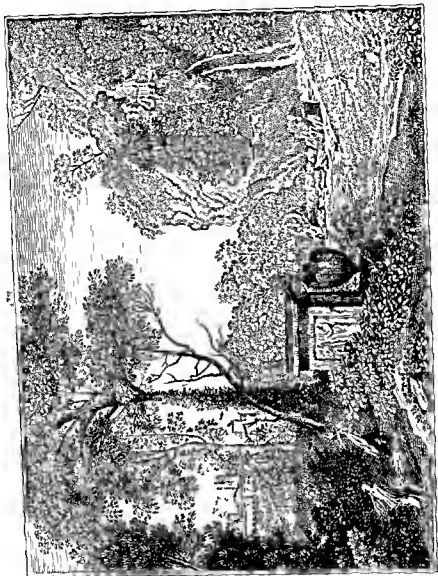


HUNTING PAWF

THE PHOENIX



THE PHOENIX



LANDSCAPE

LANDSCAPE

PLATE CXXXVIII.

The Philosopher Meditating.

REMBRANDT

PAINTED ON WOOD HEIGHT, TEN INCHES SIX LINES BREADTH
ONE FOOT

THE tranquil position of this old man, his long beard, his furred robe, and the papers scattered on the table near which he is seated, have procured for him the title of philosopher among amateurs. Perhaps, however, Rembrandt meant nothing more than to represent an aged man, reposing after dinner, and peacefully enjoying the rays of the sun, near an open window, while his aged spouse, who is seen in the shade ascending a wooden staircase, has just left him, at least if we may judge by the empty arm chair by the side of his table. In fact, the old man seems drowsy rather than absorbed in thought. The apartment where he is seated is of Gothic architecture, the thick walls and lofty roof are blackened by time and humidity. It is lighted only by a window in the background on the left, but it is well known with what address this celebrated painter managed great masses of shade—with what art he diffused the reflected light, so as to distinguish by it the objects which the obscurity would otherwise conceal from view, witness this old woman on the staircase. On the first ground, a servant is drawing forward a pot hanging on a chain in the chimney with one hand, and stirring the fire with the other, she is lighted by the flame of the fire.

This composition is of very little importance. It may even be said to be totally devoid of interest, particularly in our ignorance of the person whom the painter had in view. But what knowledge is displayed of the effects of light—in the opposition of that of the sun to that emitted by the fire! Yet, even in this particular, it may be said that the painter has not succeeded so well as in some of his other pictures. A distinguished amateur has suggested the following plausible reason for this. He states, that in Rembrandt's time, it was the practice to use ebony for the frames of pictures. In working this picture, the author naturally reckoned on the striking contrast which the dark frame would form with it. It doubtless partakes something of trick

to have acted on such a calculation, but it is obvious that it would aid the illusion, and help to produce a more striking effect. The splendour of the gold now surrounding the margin, generally favourable to pictures, produces an opposite effect in this instance, it destroys, among others, the effect which ought to be produced by the light thrown from the fire, because it confounds it by its brilliancy, and, consequently, absorbs it. But this observation ought not to prevent us admitting that there are few painters who can be deemed equally successful in extricating themselves from the difficulties presented by such bold and hazardous attempts.

We shall afterwards publish an engraving of another picture by Rembrandt, very similar to this in the general design, but differing considerably in the details and accessories. The two productions are usually considered as companions, and having been generally sold together, the following prices include both—

Collection of the Count de Vence	1750	3000 Fr	£190
Due de Choiseul	1772	14 000	384
M. Randon de Boissat	1777	10 000	436
Countess de Vaudreuil	1 84	13 000	520

Both these pictures are now in the Louvre

PLATE CXXXIX.

Landscape.

JOHN GLAUBER

PAINTED ON CANVAS HEIGHT TWO FEET NINE INCHES,
BREADTH THREE FEET NINE INCHES SIX LINES.

THE situation of this landscape is rocky, it is shaded with fine trees, and intersected with high mountains. In front, to the right of the spectator, a cascade falls from an enormous mass of rock, and then flows among blocks of stone, which time or some commotion has detached from the mountain. On a more advanced ground, the painter has placed an ancient tomb, one of its sides decorated by two figures in bas-relief. The half broken sepulchral vase beside it no doubt formerly stood on this sarcophagus. Two women on foot are passing along a road which leads to the town seen in the distance on the left, only its walls and the roofs of the highest buildings are visible.

It is easy to perceive from this picture that the

painter has been inspired by a long sojourn in Italy. There is a beautiful variety in this scene. The great features of nature are happily delineated, and the leasing of the trees is admirable.

Two brothers of the name of Glauber have obtained distinction in the arts, John, the author of the present picture, and Gottlieb. The former was the elder of the two, and was born at Utrecht, in 1646. His parents designed him for some occupation which was not compatible with painting, and it was only by dint of perseverance that he obtained permission to learn drawing, but that simply for his own amusement from this it may be inferred that his family were in easy circumstances. He soon gained the acquaintance of several artists, and having resolved to make painting his profession, chose Nicholas Berchem for his master.

Having had an opportunity of seeing a variety of Italian landscapes, in the house of a picture-dealer, named Vlyenbourg, the works of Berchem soon ceased to please him. He left the school of this master, and took up his abode with the dealer, where he remained for some years, diligently employed in studying and copying the works of the best masters, particularly those of Gaspard Poussin. He then determined to leave Holland, and examine the beautiful scenery of Italy, and set out in 1671, in company with his younger brother, whose tastes and views were in unison with his own. Glauber remained one year at Paris, with a painter of flowers, named Picart, and two years at Lyons, with Adrian Vander Kibel. The advantages he enjoyed with the latter would have detained him longer, had not the concourse of people drawn to Rome by the jubilee, induced him to go thither also. Scarcely had he arrived in Rome when he was sought after by the Flemish and Germans composing the Pentagel Society, from whom he received the surname of Polidore.

Glauber spent two years at Rome, and then visited Padua and Venice. The masterpieces of the latter place furnished him with models for colouring, and he was convinced that it was unnecessary to go elsewhere to prosecute his studies, as no other productions in the world could equal those he now witnessed. Notwithstanding the attractions of this place, he could not resist the desire of revisiting his native country, and accordingly set out for Hamburg. Some of his

pictures which had reached Denmark were so much approved of by the viceroy Gulden-Leeuw, that he invited the artist to visit him. He repaired to Copenhagen, but continued there only six months, when he returned to Hamburg, where he resided till 1684.

He then left that city, and repaired to Amsterdam, where he settled, lodging in the house of Gerard Laresse. The latter was likewise an eminent painter, and owing to a similarity of pursuits and disposition, the two artists formed a strong friendship for each other. From that period Glauber's pictures were usually enriched by figures from Laresse's pencil.

The principal works of Glauber are the pictures he executed to decorate the palace of the Prince of Orange at Soesdyck—for the dining room of Queen Mary of England, and for the apartments of King William III.

After a life of indefatigable labour, he terminated his career at the age of eighty. His pictures, which represent all the fine views in the neighbourhood of Rome, and sometimes situations among the Alps, are of a warm tone and remarkable truth, the lines are felicitous, and the execution easy. They were formerly, and still continue to be, much sought after.

John Gottlieb Glauber, the younger brother, settled at Breslau, in Germany. He likewise excelled in landscape, and his pictures are sometimes confounded with those of his brother. The Italian set a high value on his works, and named him *Myrtullo*, on account of the pastoral and rural subjects which he usually painted. He died at Breslau, in 1703, the elder at Amsterdam, in 1726.

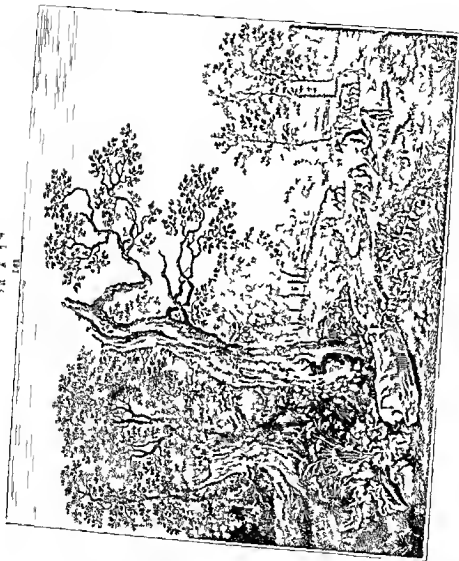
PLATE CCL.

Young Fann.

SEATED BY FENTING MARBLE, FIVE FEET EIGHT INCHES IN HEIGHT.

THERE exist many ancient repetitions of this figure, which is supposed to be a copy of a fann or satyr, executed in bronze by Praxiteles. It is to be remarked, however, that the faun of the Greek statuary represented a person intoxicated, and that the present figure is in a state of perfect repose, recalling no idea of a man warmed with the vapours of wine. It presents the image of a young man,





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whose limbs possess the suppleness and agility induced by the habitual exercises of the inhabitants of mountains and forests. It shews to artists how well the ancients knew how to characterize different habits of body by fine and delicate shades. Although the principle be the same in all the ancient statues, we find in them, notwithstanding, as numerous varieties in the habits of their bodies as in the conformation of the features. The Apollo, Discobolus, Bacchus, and this Faun, are all young men, but each has a distinctive character. The ancient artists, who did nothing by chance, took care to give to their different personages the particular kind of beauty which was most adapted to their condition.

It will not be improper at this place to mention some particulars regarding the nature of the Fauns. The poets have represented them as monsters who were admitted into the number of the demi-gods, the inhabitants of forests and mountain. They described them as having the upper part like a man, with shapeless ears, and horns on their foreheads, and they often represented the lower extremities as resembling those of a goat. Many naturalists and historians speak of these monsters. Pliny assures us, that some of them in India had four feet. Plutarch says, that one was presented to Sully when on his way to Dyrichium, and some fathers of the Church mention a particular species half man and half beast. But reason rejects these accounts as fables, produced by exaggeration and love of the marvellous, and it is not difficult to discover the origin of them in the Saturnian and Dionysiac games. It is known that, in these ceremonies, bands of people, disguised as rams and goats, formed part of the procession, and were called satyrs, fauns, or thyases. It is from this practice, transferred from Greece to Italy, that the expression *Thyasos inducere atros*, signifying to form choirs, or troops of rams and goats, and we find, in the text of Genesis, the word *thiasim*, which bears the same sense as the Latin phrase. The name *faun*, *phanne*, or *phimo*, signifies a mask. Virgil informs us, in his Georgics, that those who took a part in the games of the fauns covered themselves with hideous masks, which they suspended on a tree when the ceremony was over. The uncouth ears, the horns, gaping mouths, and borrowed visages of these pantoms, terrified children and timid people, and the alarm which these disguised figures occasioned was called a *pantomime*.

It is therefore to seem that we owe the fables to which a few persons grotesquely disguised have given birth.

PLATE CXXI.

LANDSCAPE.

WYNAUTS

PAINTED ON CANVAS. HEIGHT THREE FEET SIX INCHES
BREADTH FIVE FEET SIX INCHES

THIS is unquestionably one of the most remarkable pictures of this celebrated landscape painter both in respect to execution and colour. It is evidently a view taken from nature. It cannot be misunderstood, no compositions are like this.

Wynants has here represented the entrance into an extensive and aged forest. Old oaks, the victims of time, tossed and mutilated by winds and storms, deprived of their bark and leaves, skirt the margin of the forest, and by the vigorous vegetation of the parasitic plants growing around them, we easily perceive that their enormous trunks no longer draw nourishment from the soil in which their withering roots are hidden. A winding road runs through the landscape. Wynants requested his friend Vandervelde to paint the figures which animate this scene, and all of them have that spirited character which this equally distinguished artist never failed to communicate to every thing that came from his pencil. In one place two hunters are seated with their dogs, farther in the distance herds men are driving cattle, in the background are seen a small cart drawn by one horse, and two travellers on foot, on the horizon the towers of a town or country house.

This beautiful and very valuable landscape, which is signed and dated 1668, was brought from Holland by a French dealer in pictures, M. Paillette the elder. He paid a very considerable sum for it, and sold it in Paris to the Count d'Anguilliers, for the collection of the kings of France. It was formerly in the collection of M. Randon de Boisser, when it was valued at £400, but the price set upon it by the Experts du Musée, in 1816, was £600.

Now in the Louvre

PLATE CXXII.

Card Players.

DAVID TENIERS

PAINTED ON WOOD HEIGHT ONE FOOT FOUR INCHES FIVE LINES
BREADTH TWO FEET

In an estaminet, or Flemish ale house, two villagers are engaged in play. A rude wooden bench serves them for a table. Three on lookers are beside them, all of them paying marked attention to the cut which has just been made. This cut is doubtless important, for the player occupying the chair on which one of the on lookers is leaning, holds two cards in his hands, — the ace of spades and the ace of diamonds, — while his adversary is waiting till he decide with a kind of malicious patience. Behind these five personages, whose expression is equally true and spirited, the keeper of the ale house is marking with chalk on the post of a door the number of pils of beer he has served to the party. On the right, the extremity of a cellar is seen, and a man with a pot in his hand standing on the step of an open door, and apparently replying to some one speaking to him from without.

The picture, which is highly prized for truth of expression, justness of attitude, beauty of colouring, and a most spirited touch, was formerly in the Tunin Gallery, and belonged to the King of Sar dinia, to whom it has been restored after being conveyed to Paris by Napoleon. It is one of Teniers's finest productions. He painted it in 1630, as appears from that date inscribed on the portrait hanging on the wall of the ale house. The artist's signature is seen near the kitchen utensils, represented on the right of the picture. It is worth 400 guineas.

PLATE CXXIII.

Adoration of the Shepherds.

GIUSEPPE RIBERA,

CALLED

ESPAGNOLETTO, OR IL SPAGNOLETTO

PAINTED ON WOOD HEIGHT SEVEN FEET THREE INCHES SIX LINES,
BREADTH FIVE FEET SIX INCHES THREE LINES

THE event represented in this fine picture is sufficiently known to justify us in dispensing with any

notice of the portion of sacred history which supplies the subject. The following remarks, therefore, shall be chiefly confined to the celebrated punter to whom the arts are indebted for this excellent production. All artists are agreed as to the numerous beauties it contains, and of all Spagnoletto's works, it is one of those best fitted to justify the high reputation in which he is held.

Few pictures arrest the attention so irresistibly, or make a more powerful appeal to our regard. The simplicity, naiveté, and justness of expression, are so admirably seconded by truth of colouring, that the illusion is complete, and the spectator believes that he is actually present at the scene. The two shepherds on their knees really seem as if they were animated, and much rustic benevolence and amiability are expressed in the figure, attitude, and gesture of the other taking off his hat. What a degree of happy confidence, devotional feeling, and heart felt adoration, is expressed in all the figures! It is to be lamented that Ribera has not given more dignity to the Virgin, and more gracefulness to the infant Jesus. But this omission, or want of taste — the defect of his school rather than of himself individually — is compensated by so many beauties, that we must regard the details of the picture with a very severe eye before we can make this a ground of serious objection. The whole is excellent in execution and colour, and in the management of the dresses. Those of the shepherds especially, are of a truth capable of deceiving the most practised eye. Spagnoletto, almost imitable in the art of painting old men, has infused such vitality into the heads and hands of those introduced into this piece, that it is necessary to touch them before we can satisfy ourselves that blood does not circulate in their veins, and that nature is not presented to our view instead of art.

The Escorial, Cordova, and the Museum at Strasburg, possess repetitions of this fine picture. That which we now describe was long preserved at Naples, in the Gallery of the Duke Della Regina. The Neapolitan army, during its short stay at Rome, having seized some pictures which had been appropriated by France, and transported them to Palermo, the court of the two Sicilies became possessed of this masterpiece of Spagnoletto, and presented it to the French government in return for some of those it was entitled to reclaim. The preservation of this picture is perfect. It bears the following signa-

THE PRISONERS



CAPD FRAMIER

ture — "*Giuseppe Ribera Lapinoli, Academico Romano, f. 1650*" It thus appears that he was fifty-seven years of age when he executed it, and that he had lost none of the power of his genius at that period of life. It may likewise be supposed, from the singular event of his disappearing from Naples, of which we shall speak in the sequel, that this is the last of his works.

Bernardo di Dominis and Paolo de Matteis have both written the life of this celebrated painter, of which we shall now give a short sketch, as we shall have no occasion to speak of him in any future part of this work. It is by mistake that many writers—among others, Smirart, the author of the *Abecedario*, and after them the authors of Dictionaries, who often copy without much examination or critical discernment—assign Valencia in Spain as the place of his nativity. This was the native place of Antonio Ribera, his father, who married at Githoli, in the kingdom of Naples, where four children were born to him, one of whom was the painter. He was designed for some literary vocation, but his taste and inclination for painting prevailed over the wishes of his parents, and he entered the school of Caravaggio.

After the decease of this famous master, he repaired to Rome, where he applied himself, without much success, to study the works of Raphael. More alive, however, to the fascinating of Corregio, one of whose pictures had fallen under his notice, he hastened to Modena and Parma, and so fully identified himself, so to speak, with the manner of this admirable painter, that, on his return to Naples, the very first picture he made public, exemplified, in the eyes of amateurs, all his peculiar graces.

Yet it was long before he came into general notice, and he was consequently a prey to poverty, although, from this time, he united in his works the boldness of Caravaggio with the beautiful colouring he had learnt of the Lombard school. A happy accident at last rescued him from this pitiable state. On the occasion of a public fair, he exhibited a martyrdom of St. Bartholomew in the street, so beautifully executed, that it every day attracted the attention of an immense crowd. Don Pietro Giron, Duke of Osuna, viceroy of Naples, saw the assemblage of people from one of the windows of his palace. He wished to know the cause, and finally ordered the picture to be brought to him. He

immediately sent an invitation to young Ribera, and from that moment his fortune commenced. Happy had it been for him had he shewn himself deserving of it by an amiable character, but his extreme boldness, boundless ambition, ridiculous insolence, insufferable conceit in his own talents, and blind confidence in the advice of a wretch named Balvano, an envious and despicable painter, rendered him the scourge of all the artists of his time, and his memory is for ever disgraced, in the eyes of posterity, by the persecution which he was the means of bringing upon Guido Reni, and, in particular, on the sublime and unhappy Domencchino. Would that the example of an individual, whose superior talents cannot counterbalance the baseness of detraction might for ever warn artists against indulging this disgraceful feeling, and prove to them that, if we often escape during life the punishment due to the crimes this passion leads us to commit, we never escape from the contempt of futurity, and that the best works which the jealous leave behind them are but the imperishable monuments of the baseness of their hearts.

Proud of the protection of the viceroys of Naples and of his good fortune, carrying his love for splendour and ostentation to the extreme, and reserving no other good quality in the midst of his wealth but his enthusiasm for painting, his vices gradually paved the way which ultimately led him to the grave. The revolution of Masaniello, although quashed by the death of that celebrated democrat, left behind it a tendency to revolt, which it was the interest of the court of Spain to eradicate completely. For this purpose, Philip IV. sent to Naples his natural son, Don Juan of Austria, whose life occupies such a space in the page of history. The pompous Ribera aspired to the honour of inviting him to an entertainment. Don Juan accepted of his invitation, and fell in love with one of Spagnoletto's daughters, whom he carried off, and lived with in public as his mistress. The hatred borne to the father caused the malignity of his acquaintances to surpass all limits. Become the common laughing stock of the town his pride was completely broken down between his indignation at the affront and inability to avenge himself. He thought that he could find peace in the delightful residence he possessed near Posilippo, but he found only solitude. This tended but to aggravate his grief, increased by his first feeling of

remorse for his conduct towards *Damnechino*, who, he supposed, would see the punishment of Heaven in the misfortune that had befallen him. He returned to Naples, followed by a single domestic, left it again on some trifling pretext, and disappeared without any notice ever being obtained of him, or any future work appearing to shew that he was still alive.

The picture described above bears the date of 1650, yet all historians refer the event just narrated to the year 1649. All agree in stating, that from the period mentioned no work of Spagnoletto's appeared, and this fact is confirmed by the authority of *Prolo de Mattiis*. If the testimony of these writers cannot be disproved, we can just as little deny the existence of the signature. This uncertainty warrants some farther inquiry. It appears that among Spagnoletto's pupils there was one named *Giovan Do*, who excelled to such a degree in the talent for imitation, that his pictures were publicly sold as the productions of his master, and the eye of the most expert judges failed to detect the fraud. It is ascertained, moreover, that he composed a picture of the *Nativity*, almost in every respect like that which forms the subject of the present remarks, which still existed in the society *Della Pietà de Turchini* in 1740, and was admired as a masterpiece. Even allowing some influence to the suspicion which such a circumstance is calculated to awaken, a great difficulty would still remain to be solved. This would be to conceive how *Giovan Do* ventured to affix such a signature to a picture, at a period when all Italy was aware of Spagnoletto's disappearance, and would desire to know whence the picture came, in order to discover the place of his retreat. The only means of reconciling this false date with the accounts of historians, is to suppose that the signature had been attached a long while after, either by his pupil *Giovan Do*, or by some ignorant person who was not conscious of the anachronism he was committing.

The subjects which Spagnoletto was most attached to are those which excite strong feeling — such as *marttyrdoms*, the slaying of *St Bartholomew*, *St Lawrence* on the gridiron, the murder of the *Innocents*, torments of *Prometheus*, &c. *Sandrast* mentions a picture of his representing *Ixion* on the wheel, exhibiting all the expression of pain and agony occasioned by such a horrible death, which made so strong an impression on the mind of the

wife of *Mr Uffel* of Amsterdam, to whom it belonged, that when the child was born, of which she was at that time pregnant, it had all the fingers distorted exactly as in the picture. His principal pictures are at Naples, and the following are a few of the subjects — *St Peter* and *St Paul*, in the palace of the *Prince Della Torre*, *St Jerome*, *St Bruno*, *Martyrdom of St Janisarius*, *Descent from the Cross*.

The picture above described is now in the *Louvre*, and is the only one by this artist belonging to that magnificent collection.

PLATE CXXIV.

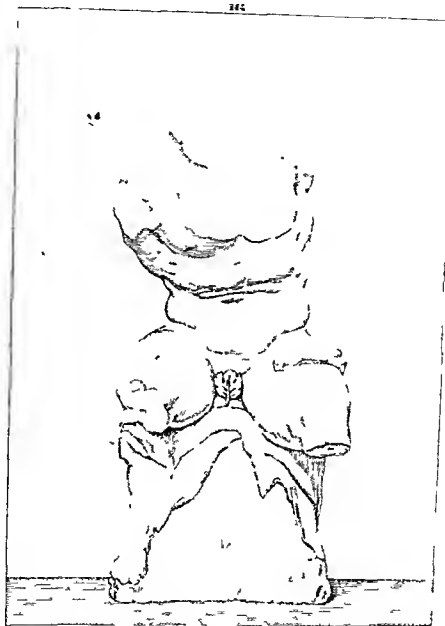
Fragment of a Statue.

TORSO BELVIDERE

ALL antiquaries agree in regarding this marble as a fragment of a statue of *Hercules*, son of *Jupiter* and *Alcmene*, represented by the statuary at the moment when he received the gift of immortality on Mount *Oeta*.

The learned *Visconti* remarks, that in this admirable reman, it is easy to perceive that the sculptor has avoided to indicate any vein, and that, according to all appearance, that must likewise have been the case with the other parts of the body. In this writer's opinion, this figure does not represent a man in early youth, and the strongly developed muscles appear therefore to exclude that roundness of form which alone can authorize the suppression of veins. *Wincklemann* infers, that their absence indicates the apotheosis of *Hercules*. Other circumstances, such as the lion's skin thrown upon the rock, and the grand character of the figure, seem to give strength to this opinion. The following are *Wincklemann's* observations —

“L'indication des nerfs et des muscles, ou leur suppression absolue, est ce qui distingue un *Hercule* destiné à combattre les monstres et les brigands, et éloigné encore du terme de ses travaux, d'*Hercule* purifié par le feu des parties grossières du corps, et admet à la jouissance de la sagesse des immortels. C'est aussi, par exemple, que l'homme se reconnoît à l'*Hercule* *l'armes*, et le dieu à l'*Hercule* du *Belvedere*. L'Auteur nous offre, dans cet *Hercule*, un corps idéal au-dessus de la nature,



TORRE BELVIDERE



DIANA AND ACTAEON

ou si l'on veut, un corps viril dans la perfection de l'âge et au-dessus des besoins corporels. Il est représenté sans aucun besoin de nourriture, ou de réparation de forces. Les veins y sont toutes invisibles. Le corps est fait pour jouir et non pour nourrir. Il est rassasié sans plénitude. Que l'artiste admire dans les contours de ce corps le passage successif d'une forme à l'autre, et les traits mouvans qui, comme les ondes, s'élèvent, s'abaissent, se confondent. Il trouvera qu'en dessinant cet étonnant morceau, on ne peut jamais s'assurer de l'avoir saisi avec exactitude; car la convexité dont on croit suivre la direction s'écarte de sa marche, et prenant un autre tour, déroute l'œil et la main. Les os paraissent revêtus d'un épiderme nourri, les muscles sont charnus sans superfluité, il n'y a point de figure où le chair soit aussi vrai que dans celle-ci. L'on parroit dire que cet Hercule approche encore plus du temps sublime de l'art que l'Apollon même."

It is supposed, from many indications, that this figure formed part of a group, and that there must originally have been another on the left. By consulting the fable, it is conjectured that this must have been Hebe, whom Alcides received to wife when he was invested with divinity.

The following Greek inscription appears on the rock —

ΑΠΟΛΛΩΝΙΟΣ
ΝΕΣΤΡΟΣ
ΑΟΗΛΙΟΣ
ΕΠΟΤΕΙ

Julius II placed this admirable fragment, which is composed of pentelic marble, in the garden of the Vatican, where it formed a subject of study to Michael Angelo, Raphael, Caracci, and other celebrated men. Visconti assures us that no other piece of ancient sculpture exists executed in so grand a style,† and his opinion coincides with that of all other competent judges.

"Before us," says a recent writer, "we saw the famous Torso, the favourite study of Michael Angelo Buonarroti. Although a mere trunk, without hands, arms, or legs, it must ever form the model for the sculptor, and the admiration of every mind of taste. At the first glance its perfection

may not strike those unused to mutilated statuary, but the more it is looked at, the more it will be admired. The bend of the back, the curve of the side, the noble style, the easy, commanding air, the majestic figure, the truth of nature, and faultless perfection of design, have, perhaps, never been equalled. It is seated on a lion's skin, and is supposed to be Hercules in repose, and raised to immortality. It is inscribed with the sculptor's name, Apollonius the Athenian, who is conjectured to have lived about the year of Rome 553, in that renewed era of the arts which occurred immediately after the Roman declaration of liberty to Greece by Quintus Flaminus, and lasted during the succeeding delusive gleam of freedom and prosperity—a period of about forty years.†

This highly celebrated fragment is now in Rome, and may be seen in the square vestibule of the Musco Pio-Clementino.

PLATE CXXV.

Diana and Actæon.

ALBANO.

PAINTED ON COPPER. HEIGHT ONE FOOT SIX INCHES BREADTH
ONE FOOT TEN INCHES SIX LINES.

THE fable of Actæon does little honour to Diana, for, notwithstanding the respect due to that chaste and mysterious goddess, we feel displeased to see that beauty which Endymion had subjected to the power of love, inflict such cruel punishment for a mere act of curiosity, indiscreet, no doubt, but at the same time not unpardonable, and for which few men, situated like Actæon, would have failed to render themselves equally culpable. It is possible, however, that the ancients had some hidden meaning under this fable, and that they wished to intimate by it that the resentment of prudens is always implacable, and that women who, under the cloud of mystery, abandon themselves to vicious indulgence, are precisely those who affect externally a hypocritical appearance of most rigid virtue.

According to those poets whose muse has sung the fate of the unfortunate Actæon, the version

* Hist. del. Arts. liv. iv.

† According to Flaxman the proportions of this Hercules Farnese and the Torso Belvidere are nearly one fifth more in breadth than other statues.

† Rome in the Nineteenth Century.

most generally received is, that this celebrated hunter, son of Aristæus and Antiope, was roaming about the territory of Magara, and suddenly came upon a fountain where Diana and her companions were bathing, and that the goddess, enraged at her privacy being obtruded on and profaned by the looks of a mortal, changed him into a stag, and caused him to be devoured by his own hounds. Diodorus Siculus assigns another motive for Diana's resentment. According to him, Actæon would have been guilty of devoting to his nuptial feast the tribute of the chase which he owed to Diana, and of boasting in the very temple of the goddess, that he was superior to her in address and agility.

It is the former of these two accounts that the painter has followed. Diana and her companions are in the bath, their distress, gestures, and embarrassment, indicate the fright the presence of a man occasions. The metamorphosis is just beginning to take effect, and Actæon already bears on his forehead the fatal antlers, the first symptom of his punishment and of the vengeance of Diana.

In the beautiful composition of this picture we recognize the genius of a gifted mind. But it must be admitted that it does not present the same fascinating gracefulness, nor that attractive kind of softness, which is every where diffused over the other productions of Albano. He may even be blamed for a certain degree of dryness in the contours. The picture is in a most excellent state of preservation. It formed part of the ancient collection of the kings of France, and is at present in the Louvre.

PLATE CXLVI.

CONCERT ON THE WATER.

A CARACCI

PAINTED ON CANVASS AND PARTED BY WOOD. THE GIFT FOURTEEN INCHES, BREADTH EIGHTEEN INCHES SIX LINES.

In the front of this painting we perceive a boat guided by two men. It is filled with musicians playing on various kinds of instruments. Rich buildings and architectural ruins give dignity and animation to the landscape. A bridge runs across

the middle, serving as a communication between the houses placed on the two banks of the river. The distant horizon is bounded by mountains.

This beautiful landscape maintains the reputation of the great master whose pencil produced it. The groups are gracefully disposed, the figures well drawn, and the touch highly spirited. The general execution is very careful, and the colouring true.

PLATE CXLVII.

The Infanta Isabella.

VANDYKE

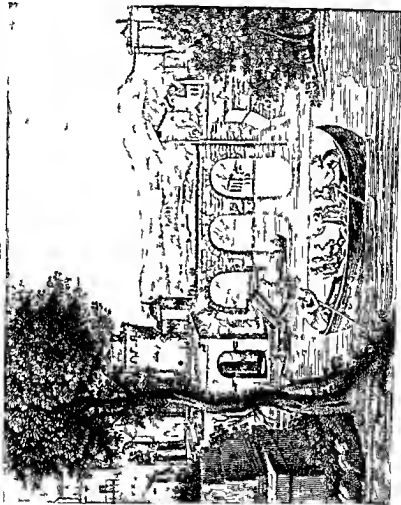
PAINTED ON CANVASS. HEIGHT THREE FEET SIX INCHES. BREADTH THREE FEET.

ISABELLA CLARA EUGENIA was the daughter of Philip II. King of Spain. She was born in 1566, married Albert, Archduke of Austria, in 1599, and died a widow in 1633. She was sovereign of the Low Countries for many years, and lost her husband in 1621. The sorrow she felt at this separation, and the devotional feelings she had continually cherished even from her infancy, turned all her thoughts to the consolations of religion, which are sufficient to heal every wound. She devoted her time to the service of God, and assumed a monastic habit, which she wore till her death.

This princess was generally beloved. She had not inherited the policy and dissimulation of her father. She was endeared to the people of Belgium, whom she always governed with justice and moderation, and often defended from the tyrannical acts of Philip II. If the latter had attended more to her advice, he would have escaped many grievances, and the troubles raised by his fanatical and despotic disposition would not have embittered his life. She never left him ignorant of the truth, and, perhaps, she would have paid dearly for her boldness, had she stood in any other relation to him than that of a daughter. The colour named *Isabella*, acquired that appellation from a singular resolution of this princess. The archduke was carrying on the siege of Ostend, which was protracted for a long while. The archduchess, dissatisfied at the delay, sent word to her husband, that she was determined not to change her linen till he had

A CARACCI

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COAST OF THE WATER



THE INFANTA ISABELLA DAUGHTER
OF FERDINAND



INDIAN SACRUS



PRINCE OF ORANGE ON AN ENCLAVE ON

made himself master of the place. She continued steadfast in her resolution. The siege lasted for some time longer, and when she put off her linen, it had contracted a yellow tinge, which the courtiers hastened to adopt in the hope of pleasing her. It became for some time the fashionable colour, and retained the name of this princess.

Vandyke has here represented her in her religious habit, at the age of sixty. She stands with her hands joined in front. The picture affords a front view, and the expression is full of benevolence.

This painting belongs to the Louvre collection, and has been valued at £400. Portraits of this princess have been engraved by Van Toppel, Hondius, and Gaywood. Two other similar paintings, by the same artist, exist, one of them in the Lichtenstein Gallery, the other in that of Vienna. The painting from which Vosterman engraved his print is painted in brown and white, and is now in the collection of the Duke of Buccleuch.

PLATE CXLVIII

Sardanapalus or Indian Bacchus.

STATUE SIX FEET SIX INCHES IN HEIGHT

THIS ancient statue has long passed for a representation of Sardanapalus, King of Assyria, whose dissolute manners have obtained such an unenviable celebrity, that his name has outlived the effects of time, and still continues to be an epithet applied to men, whose days are spent in effeminacy, voluptuousness, and feasting. This mistake regarding the person intended to be represented, must have arisen from the word *Sardanapalos*, carved in Greek characters on the edge of the drapery. Such inscriptions ought to be adopted with much caution. It is now known that they were frequently added long after the original date of the statues, and a careful examination of the present one has demonstrated that the orthography and the form of the letters are posterior to the time when the statue was executed.

The practice of comparing, which has been the principal cause of the accuracy attained in such cases for the last half century, and which Vasconti has followed with a degree of skill peculiar to him,

* See *the Cat. Rais.*

has led that learned antiquary to recognize in this statue the image of the Eastern God. It differs in nothing from the Indian Bacchus, as he appears on a great number of marbles, engraved stones, paintings, and other works of the ancients. This fact has been overlooked by Winklemann, who, being unable to recognize the Assyrian monarch in this figure, was driven to the necessity of searching history for other Sardanapali.

Bacchus here appears standing, clothed in a tunic with wide sleeves, and enveloped in an ample mantle, which leaves only his right arm at liberty. His long hair, thrown back and confined by a bandeau like that of a woman, hangs down upon his shoulders, and mingles with his long beard, which descends over his breast.

This statue, which is of pentelic marble, was discovered upwards of sixty years ago, about six leagues from Rome, in the village of Monte Porzio, at the place where Lucius Verus is supposed formerly to have had a palace.

PLATE CXLIX.

Prince of Orange on an Excursion

ADRIAN VANDERVELDE

PAINTED ON WOOD HEIGHT FOURTEEN INCHES BREADTH SEVENTEEN INCHES.

THIS charming picture affords a view of the flat shore near Schevelingen. The tide is at low ebb, and leaves a great extent of the sandy beach uncovered, on which the Prince of Orange is taking an airing in a coach drawn by six white horses, some of his suite follow on foot, and are amusing themselves with some dogs. A fisher's boat is seen on the right, left dry on the sand by the retiring of the tide. The sailors belonging to this boat, a fisherman with a net in his hand, and a lady and gentleman walking, have approached to see the stadtholder pass, and form groups in different directions. On the same side, and in the distance, we perceive the spire and outermost houses of Schevelingen, and a carriage with two horses descending towards the shore, followed and preceded by many persons on foot and on horseback. The flat beach, sprinkled with shells, and broken here and there with pools of water, occupies all the left side. The

sea appears in the hick ground, and three men are walking on the margin. A few boats under sail are seen on the horizon.

The utmost fascination of colouring, natural character of design, and precious finishing of the figures and animals with which this agreeable painter has animated all his works, have, for a long time, procured him a place among the most admired Dutch artists. In the picture just described, in particular, he has employed the united resources of his fascinating talents. Nothing, for example, can be more admirable than the art with which this skilful colourist has succeeded in representing, without confusion, six horses of the same colour, and the use he has made of the extent of the shadows to contrast them, and detach them from each other. All his figures have a definitive character, move naturally and gracefully, and even the most distrust, although they may be said to be almost imperceptible, have a high degree of spirit. The harmony, in general, is perfect, and the local tone, in particular, of extreme truth.

The most celebrated cabinets in Paris have, by turns, possessed this picture, till at last M. d'Angenvilliers obtained it for the king's collection, and it is now in the Louvre.

It is signed, A. V. VELDE, F. 1660. The following are the prices at which it has been sold at different periods, as mentioned by Mr. Smith:—

Collection of Brinscamp	1,71	1000 fl.	£90
Pr. de la Comte	1,77	500 fr.	203
M. Tournier	17,9	3,400	153
M. Duguesne	17,0	2,400	110
Count d. Va. d'Arc	1,74	650	272

PLATE 61.

Landscape.

JOHN AND ANDREW BOTH

PAINTED ON CANVAS. HEIGHT FOUR FEET EIGHT INCHES.
BREADTH SIX FEET SIX INCHES.

This very agreeable landscape represents one of those delightful Italian scenes which are pretty frequently met with in the environs of Rome. The time is the afternoon of a fine day, and it is indicated with as much spirit as truth. The figures, although not numerous, are skilfully touched, well

distributed, and so much in harmony with the landscape, that one would suppose that both were from the same pencil. But the figures are executed by Andrew Both, brother of John, the painter of the landscape. If this picture has not the magical effect of those of Lorraine, it must be admitted to be pervaded by a very fine suffusion of light, and to present an attractive colour, easy execution, a spirited touch, and details so well expressed as justly to deserve high commendation. This opinion is fully borne out by the judgment of the most distinguished connoisseurs who have had an opportunity of examining it.

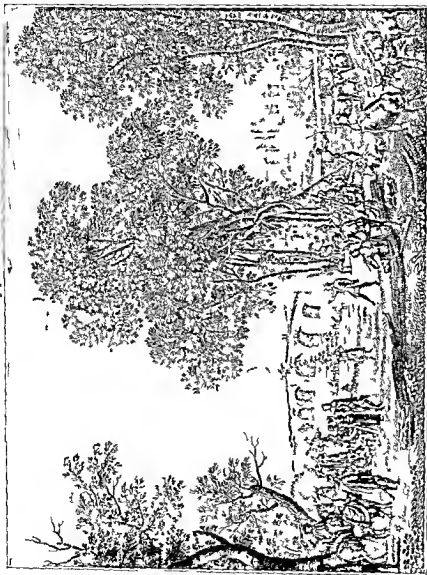
The artists whose talents were united in this production, were so similar in their tastes and mode of execution, as to be admirably fitted to co-operate with each other. John, who was born at Utrecht in 1610, was the elder of the two brothers, and was instructed in the art of painting by Abraham Bloemart. The genius and taste he displayed under this master were matured by a lengthened sojourn in Rome, where both he and his brother employed themselves in studying the best pictures, and in delineating the most admired views of Italy. John made Claude Lorraine his model, and some of his pieces are thought to make a very near approach to those of the unrivalled Frenchman. Andrew likewise painted landscape, but his chief excellence lay in designing figures, and most of those in his brother's pictures are from his pencil. "The works of these brothers are justly admired through all Europe, are universally sought for, and purchased at large prices. Most of their pictures are, for size, between two and five feet long, but in the smaller ones there is exquisite neatness. They generally express the sunny light of the morning, breaking out from behind woods or mountains, and diffusing a warm glow over the skies, trees, and whole face of nature, or else a sunset, with a lovely tinge in the clouds, every object beautifully partaking of the proper degree of natural illumination. And it is observed, that even the difficult hours of the day are perceptible in the landscapes of John Both, from the propriety of the tints which he uses. By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafing of his trees is too yellow, approaching to saffron, but this is not a general fault in his pictures, and though some, perhaps, may be accidentally liable to that criticism,

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THE VILLAGE DANCE



THE VILLAGE DANCE

he corrected the error, besides, many of his pictures are not more tinged with those colours, than truth and beauty of nature will justify, and his colouring obtained for him the distinction, which he still possesses, of being called Both of Italy. The two brothers mutually assisted each other till the unfortunate death of John, in 1650, when Andrew left Italy and settled in his native place, where he painted portraits and landscapes in the manner of his brother, and conversations with players at cards, in the style of Bamboccio. Both these masters had extraordinary readiness of hand, and a free, light, sweet pencil, and that they were expeditious, is evident from the number of pictures which they finished. Andrew, during the remainder of his life, had as much employment as he could execute, but he was so affected by the melancholy death of his brother, that he survived him only a few years, dying in 1656.*

PLATE CII.

Landscape—The Village Dance.

CLAUDE LORRAINE

PAINTED ON CANVAS. HEIGHT THREE FEET. BREADTH THREE FEET EIGHT INCHES.

CLAUDE LORRAINE has produced few pictures more perfect than this, and there is none in which his peculiar excellencies appear more prominent. The great painter seems in this instance to have exhausted all his knowledge, and to have united all the graces which we find scattered throughout his other works. The landscape is magnificent, there is nothing conventional in it, and however rich it may appear, it seems to be taken from a real scene. The situation is very extensive, and notwithstanding, is extremely picturesque. It is watered by a wide and winding river, spanned by a bridge of a Gothic form. There is some reason to suppose that the latter is designed after a bridge seen on the Meurthe, not far from the gates of Nancy. Beautiful clumps of trees are distributed with great skill, and rise gracefully and majestically into the air. Under their shade the villagers are assembled on a

festival day, and are dancing to the notes of the flageolet and bagpipe. A gentleman has just arrived, he is followed by some domestics on horseback, and has stopped for an instant to observe the scene of enjoyment, and to afford a proof, by his presence, of his esteem and attachment to these worthy people, who are no doubt his vassals. A huntsman, with his fowling piece on his shoulder, stands behind the musicians. Numerous groups besides, animate and enrich this lovely landscape. A herdsman is driving some cattle to their sheds. Young women and peasants are seated at the foot of a large tree, and from one of its branches there hangs a kind of crown. In the back ground we perceive some buildings, consisting of towers, and some country houses.

Many persons affirm, that in this picture Claude Lorraine has represented the country in the neighbourhood of his birth place. If this assertion be well founded, he ought to be applauded for this kind of homage to his native place, and for having given, by his superior talents, a sort of celebrity to a scene which delighted his infancy, and where he no doubt received from nature those early inspirations, and experienced those early feelings which revealed to him the same one day awaiting him. Some appearance of probability is not wanting to support this opinion. The banks of the Meurthe pretty frequently present landscapes similar to this, especially beyond Nancy, on the side of Lunéville, at Flavigny, and elsewhere. As we approach Epinal and Plombières, the scenery changes, and becomes greatly more rocky and wooded, and is of a much wilder character. If we are not mistaken in attributing this intention to the painter, it is natural to think that he should have chosen from Lorraine, his native district, the landscape most adapted to his gay and brilliant imagination, and one of such elegance, extent, and richness, as was most susceptible of affording a subject worthy of the magic of his pencil.

This picture, which belongs to the national collection of the French, has been engraved by Lebas.

* Pilkington's Dict. in voc.

PLATE CLIII.

The Annunciation.

ALBANO

PAINTED ON COPPER HEIGHT SEVEN INCHES BREADTH
FIVE INCHES

THE Virgin appears on her knees, with her left arm leaning on a praying desk. She receives, with humility and surprise, the salutation of the angel. The painter has placed, in the upper part of his work, the Holy Ghost under the emblem of a dove. On the left are three cherubim, whose serious and respectful look indicates that they are impressed with a sense of the great mystery about to be accomplished.

The angel Gabriel, with his wings extended, and resting on a cloud, has his arms devoutly crossed on his breast, against which he is pressing the stalk of a lily. It is the instant when he is announcing to the Virgin that she will become the mother of the Messiah.

If Albano be sometimes happy in his attitudes, and if we admire in many of his pictures the gracefulness of his figures, at once noble, dignified, and regular, the principal figure of the present picture certainly deserves none of these praises. This Virgin is totally devoid of dignity and simplicity, her posture is constrained and awkward, the drawing is incorrect, we seek in vain to discover where her legs are placed, the amplitude of her robe is ridiculous, and the manner in which it is arranged, heavy and disagreeable.

At least one other picture by Albano exists in every respect similar to this, even to the defects. From this we may be allowed to suppose that both of them belong to that period when he had fallen into poverty through the imprudence of his brother, and was obliged to multiply his works to obtain the means of subsistence, and to neglect those departments of the art which had procured him such high reputation. In order to obtain more objects for sale, it is known that, at this period, he was accustomed to cruse many of his pictures to be copied by his pupils, subsequently to retouch them, and sell them as entirely his own.

The above picture is now in the Louvre collection.

PLATE CLIII.

The Afflicted Mother.

PHILIP DE CHAMPAGNE

PAINTED ON CANVAS HEIGHT SIX FEET BREADTH
FOUR FEET THREE INCHES

THE celebrated author of this picture seems to have taken for his text the following verses —

*Stabat mater dolorosa
Juxta crucem lacrymosa* &c

In fact, he has placed the Virgin at the foot of the cross, she is seated and bewailing the death of her well beloved son. The expression of this figure is admirable, it is impossible to embody maternal grief in a more affecting manner. What deep feeling does this head evince—in the eyes, which seem to demand justice from Heaven—in the sunken cheeks, furrowed with tears—in the immovable lips, which no murmur, reproach, lamentation, or sigh, has now the power to open,—and what abandonment in the arms, which the relaxation of grief has caused to sink languidly on her knees! What nobleness and pious resignation in the whole habit and appearance of this woman! It is almost impossible to contemplate her without being affected, even to tears, and it may be affirmed that Champagne has rendered the subject of which he chose to treat with so much truth, that the crown of thorns, the nails, the fatal tree, and the towers of Jerusalem, are unnecessary for the purpose of explaining it, without any such indication no one could fail to recognize the mother of our Saviour. With regard to execution, there are few examples of greater purity of drawing, the forms can be perfectly traced under the drapery, which, notwithstanding its amplitude, has nothing heavy about it, but is adjusted with as much spirit as grace, it is thrown in a broad manner. The hands are executed with imitable beauty, and it is well known that the painter excelled in this particular. The whole picture is harmonious, the colouring is not brilliant, but of a mild tint, such as becomes the subject.

Philip de Champagne has treated this subject twice, and in both instances with equal success. This great master was distinguished for his piety, and his pencil was subservient to the dispositions of



THE ANNUNCIATION

FR. DE CHAMPAGNE

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THE AFFLICTED MOTHER.

THE BATHING



BATHING



FAMILIAR SCENE.



THE RECOVERED

his mind. He has always something chaste and religious in his compositions, and he constantly devoted his talents to the decoration of churches and convents.

The present picture was intended for the Church of St Oportune, and was subsequently placed in the Gallery of the Conservative Senate at Paris, whence it passed to the Louvre collection.

PLATE CLIV.

Bathers.

CORNELIUS POELLENBURG

PAINTED ON COPPER. HEIGHT SIX INCHES SIX LINES.
BREADTH FIVE INCHES.

At the side of a dismantled Gothic castle flows a small brook, in which some young women are enjoying the pleasure of bathing, and others are standing on the bank. On the sides, and in the back ground, other ruins are perceptible, and on a very remote ground two villagers are seen driving an ox.

The forms of these females are deficient in grace and beauty, and in general we should desire a more natural and brighter colour than has been given to this picture. With respect to execution, however, it is beautiful, but, after this commendation, there is nothing else deserving of much praise.

PLATE CLV.

Familiar Scene.

FRANCIS MIERIS.

PAINTED ON WAX. WITH AN ARCHED TOP. HE. BY TEN INCHES SIX LINES. BREADTH EIGHT INCHES.

The wife of Mieris, in a morning dress, is seated before a table covered with a rich piece of tapestry, and having a lute lying upon it. The lady holds a puppy in her lap, and with her right hand gently pushes back her husband who is pinching its ear, and amusing himself by making it cry. The old bitch runs quickly from under the table to its assistance, and seems, by its supplicating look, to be entreating its master to do no harm to its offspring.

This delightful picture is most carefully finished, and passes for one of the most excellent productions of this esteemed painter. It was originally in the Hague Gallery, from which it was removed to France by Napoleon Bonaparte, and is now in the place it originally occupied. It has been engraved in mezzotint by Greenwood after the design of A. Selonman Descamps, in speaking of the works of Mieris in the possession of Van Scingelindt, Receiver general of Holland, describes a picture of the same sort, but in a very inaccurate manner. This is probably the one now in her Majesty's collection, and which was exhibited in the British Gallery in 1826.

Mr Smith states that it was in the collection of Baron Droste in 1784, when it was valued at 72s florins, or £6s, afterwards (1711) in that of Van Zuieten, value 910 florins, £82. It is now supposed to be worth 450 guineas.

PLATE CLVI.

The Harpist in Egypt.

DOMINICHI.

PAINTED ON OAKYALE. HEIGHT THIRTEEN INCHES AND A HALF. BREADTH SEVENTEEN INCHES THREE QUARTERS.

In this picture, which is known in the arts by the title of *The Virgin with the Shell*, the mother of Christ is seated with the infant on her knees, who is presenting an apple to St John Joseph is unrolling the ass. The rest of the space is occupied by a rich and extensive landscape, ornamented with buildings.

Passeri, to whom we are indebted for a biography and a detailed notice of the works of Zampieri, makes no mention of this picture. It must have escaped his notice, either in consequence of its comparatively little importance, or on account of the time when it was composed. The firmness observable in the landscape, leads us to believe that it was executed in the school of Hannibal Caracci, whose manner he imitated in his youth.

This picture is not classed among the best productions of this master, although we find in it a firmness and boldness of touch, which he did not always preserve.

Now in the Louvre.

PLATE CLVII.

Landscape.

DOMINECHINO

PAINTED ON CANVAS. HEIGHT, THREE FEET EIGHT INCHES
BREADTH, FOUR FEET EIGHT INCHES.

This landscape is animated with figures representing Hercules overthrowing Achelous. The love of Hercules for Dejanira irritated the jealousy of Achelous, and this son of Oceanus dared to combat with the son of Jupiter, and was vanquished. He thought he should be more successful by transforming himself into a serpent, and Hercules still had the mastery. Finally, he assumed the form of a bull, and in throwing him on the earth, the hero tore from him one of his horns, which he refused to restore till he received in return the horn of Amalthea. It is this last combat that Dominechino has here represented. It takes place in presence of Cene, king of Colchis, and an officer of this prince.

The expression of the figures is such as might be expected from this great master. Hercules easily throws down the bull, and the surprise of Cene and his attendant is well conceived. Shepherds, strangers to the scene going forward, seem to be carelessly following the flocks feeding on the banks of the river. One of their dogs only has quitted them, in order to take a share in the action, and appears to be barking furiously at Hercules and Achelous.

We may be permitted to find fault with this picture for a slight heaviness of touch. The effect of the large tree in front is not happy, it is too gigantic, and out of proportion. In other respects, the situation, though rugged, has an agreeable aspect. The river rolls its foaming waters among the rocks, which run across its bed, and along the base of a steep cliff, which the slipping away of the soil has left bare, so that the strata may be distinguished. At a certain distance, the king's palace appears, the walls rising above the trees which surround it.

It is to be presumed, that this picture has assumed a dark hue, and lost that transparency which ought never to be disregarded by historical painters, but which, strictly speaking, is not required of them in

so high a degree as of other painters. But the justice is always due to Dominechino, the Caracci, and Poussin, to acknowledge that they knew how to appropriate the nature of their landscapes to the historical scenes they represented; and of having, in every instance, respected that kind of geographical or topographical truth which prevents the place being out of keeping with the persons.

This picture has been, for a long period, in the public collections of France, and may now be seen in the Louvre.

PLATE CLVIII.

God Chasing Cain.

NOEL COYPEL

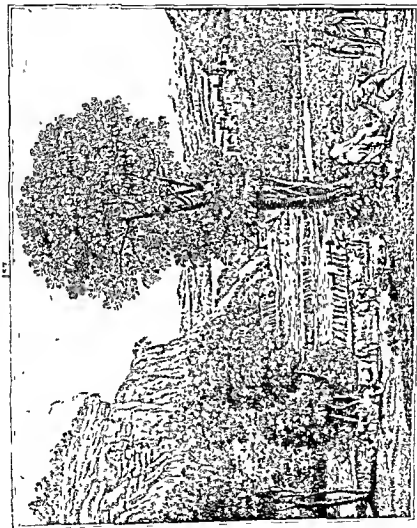
PAINTED ON CANVAS, OF A ROUND SHAPE. DIAMETER, THREE FEET.

CAIN has just satisfied his infernal jealousy, Abel is expiring at the foot of the altar where he had so often addressed his vows to the Eternal. The first murder has just polluted the earth, and remorse is already beginning to punish the fratricide. Sinking to the earth, he has neither power to flee from the scene of his crime, nor the presence of the Almighty, who seems to be saying to him, "What have you done? the voice of your brother's blood crieth unto me from the ground."

This picture procured admission for Noel Coypel into the Academy of Painting in 1663. It is the work of a skilful man, but of one who does not always derive his materials from his own mind. The group of the Almighty and the attending angels, recalls too strongly one of the beautiful works of Poussin.

This artist was born in Paris in 1628, and had several sons and a grandson who followed the same occupation in that city. After some preliminary instruction, Coypel became a pupil of Guillerier, and evinced such respectable talents, that he soon obtained much employment. When his reputation was fully confirmed, the king appointed him, in 1672, director of the French Academy at Rome, an office which required him to reside for some years in that city. He returned to Paris in 1676, and was employed for some time after in fresco paintings at the Tuilleries, and in the vault of the sanctuary of the Invalids: the latter is considered

THE WOODS. 1890.



THE WOODS.



GOD VISITING CAIN



CHÉRET POUVANT LA VIERGE D'UN VIE



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his best work "Though Coppel wanted a simplicity of taste," says Sir Joshua Reynolds, "and mistook a presumptuous and assuming air for what is grand and majestic," yet he frequently has good sense and judgment in his manner of telling his stories, great skill in his compositions, and is not without a considerable power of expressing the passions. The modern affectation of grace in his works, as well as in those of Bouche and Watteau, may be said to be separated, by a very thin partition, from the more simple and pure grace of Corregio and Parmigiano." His easel paintings include the following subjects—Ptolemy ransoming the Jews, Tryan giving audience, Alexander Severus distributing corn to the Romans, and Solon taking leave of the Athenians. One of his most valuable works is the Martyrdom of St James, in the Church of Notre-Dame.

His eldest son, Anthony, became much more popular than his father, although his productions were by no means considered equal by competent judges. But he obtained high favour at court, which brought him into fashion, whose influence makes or destroys reputations, as caprice may dictate, without caring whether posterity will reverse her decision, which, indeed, almost invariably happens. If Noel Coppel's pictures have not this character of originality which distinguishes the great masters, it is at least obvious, that he imitated only good models, and he is always free from that ridiculous affectation which his son indulged, and which procured him so many admirers at a time when every thing announced the approach of that decline in the arts of painting, sculpture, and architecture, which prevailed in France for more than half of the eighteenth century.

STELLA CXXI.

Christ Receiving the Virgin in Heaven.

JAMES STELLA

PAINTED ON ALABASTER, OF AN OVAL SHAPE. HEIGHT ELEVEN INCHES. BREADTH FIFTEEN INCHES.

THE subject of this painting requires no explanation. The figure of Christ is destitute of nobleness—of that sublime and divine character which men of genius never fail to impart when they attempt to

* Discourses in the Royal Academy.

present in our view the object of our worship. But the figure of the Virgin deserves much approbation. The most amiable and affecting sentiment pervades her countenance. Her gesture, attitude, and her arms, are full of gracefulness, and the whole figure is well designed. Those of the angels also, are not without grace, but their devotional attitudes have an affected air. Stella was no colourist, hence the crudeness observable in this picture. The draperies, besides, are somewhat heavy.

Subjects of a pastoral kind were those in which Stella appeared to most advantage. His long residence at Florence, where he had an opportunity of seeing all the distinguished artists of that city, his study of the principal remains of antiquity at Rome, and, more than all, the friend ship, advice, and instructions of Poussin, enabled him to acquire a part of the essential qualities necessary to constitute a skilful painter in style, grace, and accuracy. But study cannot produce genius. Although his compositions are in general agreeable, they possess but little grandeur or enthusiasm. They afford no intimations of the power of originating and embellishing grand conceptions, no marks of 'the vision and the faculty divine,' which are as necessary to form a pre-eminent painter, as they are indispensable to superiority in the sister art of poetry. This artist, however, was fortunate in obtaining influential patronage. He received such flattering invitations from the court of Spain, that he determined to visit that kingdom, but he was intercepted while on his way thither by Cardinal Richelieu, who secured his services for the King of France, by a pension of one thousand livres, and a suite of apartments in the Louvre. He was born at Lyons in 1596, and died at Paris in 1647.

STELLA CXXII.

Mars and Venus Crowned by Victory.

PARIS BORDONE.

PAINTED ON CANVAS. HEIGHT THREE FEET FIVE INCHES SIX LINES. BREADTH FOUR FEET SEVEN INCHES.

THE lively imagination of the Venetian painters often led them to embellish the portraits of private individuals, by representing them under some fictitious and picturesque character. Bordone has adopted this plan in the present instance, for it is

easy to perceive that these are only the portraits of some wealthy Venetians, notwithstanding the mythological attributes which have been assigned them. The proof that this opinion is well founded is, that all historians who have spoken of this painter agree in affirming, that his portraits were much in request for collections, not only because he planned them on the model of Giorgione, but because the allegory afforded him an opportunity of displaying his fancy in embellishments and accessories, which are always of great beauty, although often capricious. Certainly, the two principal figures in this picture have none of the beau ideal which painters usually aim at in representing divinities, this is merely a Venetian warrior and his wife or mistress. His picture may be blamed for some inaccuracy in the design, but there is a peculiar grace observable in it, which is found only in the productions of this artist. Bordone received lessons in his art from Titian, but his colouring displays more variety than that of his illustrious master. An observer would scarcely suppose, that this picture, and the famous one entitled *Anneau de Saint Marc*, are by the same hand.

This picture formerly belonged to the gallery at Vienna, and is probably still in that collection.

PLATE CXXII

Latona and the Peasants.

PAOLO BONZI, CALLED IL GOBBO
DE' CARACCI

PAINTED ON WOOD. HEIGHT ONE FOOT. BREADTH ONE FOOT
FOUR INCHES SIX LINES.

According to the fable, Latona, daughter of Saturn, having been beloved by Jupiter, Juno conceived such a violent jealousy of her rival, that she persecuted her with the utmost fury. The earth having likewise shared in her resentment, this unhappy lover would have found no place to receive her progeny, had not Neptune, at the entreaty of Jupiter, caused the island of Delos to rise out of the Ægean sea by a stroke of his trident.

It was in this island that Latona brought forth Diana and Apollo. The vindictive Juno having discovered her retreat, allowed her nowhere to enjoy rest, but obliged her to leave the island with her two sucking infants. After wandering for a

long while, she arrived in Lycia, where, being one day overcome with fatigue, she entreated the peasants who were cutting bulrushes, to give her a little water to appease her burning thirst. The peasants not only refused, but even disturbed the water to prevent her drinking. Filled with indignation at their malvolence, Latona supplicated Jupiter, who changed the wretches into frogs.

Such is the subject the artist has represented in this picture. Latona is seated, holding her two infants, and still exposed to the railing of the peasants, on whom, however, the divine vengeance is now beginning to take effect. The head of the man nearest to her is already changed into that of a frog, and the punishment of the others will soon follow.

This picture partakes largely, in its execution, of the manner of Paul Bril, of whom Bonzi was a contemporary. The execution is firm, and the masses as well as the leafing of the trees, are very characteristic of the Bolognese school.

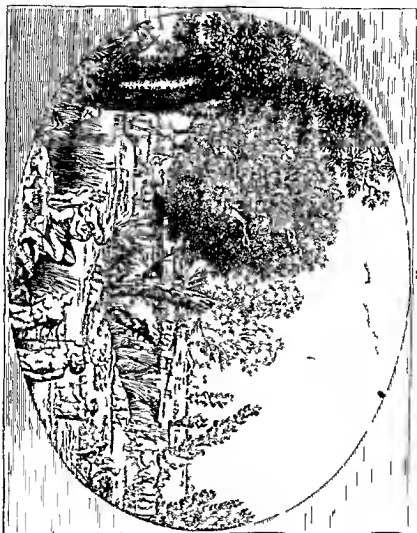
This painting belonged to the collection of the French crown, and is now exhibited in the Louvre.

Baghione, who has written the life of Bonzi, states that he was born in Cortona, and that his father, who was a carpenter by trade, had him taught drawing as a means of raising him above his fellow-workmen in some mechanical occupation, but he betook himself to painting fruits, a department in which he attained such success and superiority, that he was called *Il Gobbo de' Frutti*.

Bonzi painted landscape and history with similar success. In the palace of the Marquis Asdrubal Mattei at Rome, he painted a gallery in fresco, representing various fantastic subjects and ornaments, mingled with garlands of fruit, a work which procured him high reputation. He likewise executed other subjects in the palaces Giustiniani and Mazzerini.

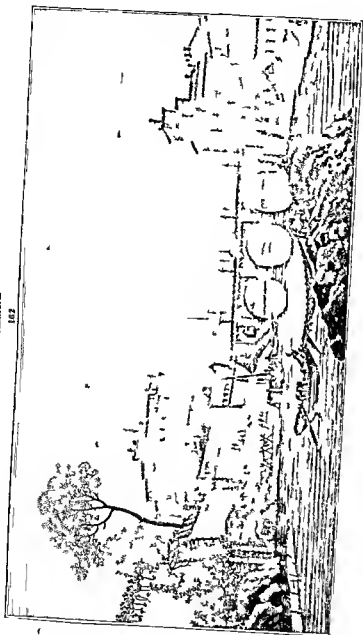
He was likewise employed in decorating public monuments. A picture of his may be seen on one of the altars of the church of the rotunda at Rome, representing the incredulity of St Thomas.

Baghione observes, that if this painter had been more careful in his designs, he might have acquired a higher reputation than he now enjoys, for his extreme facility and habitual practice of painting from nature, had rendered him an excellent colourist. He died at the age of sixty, in the pontificate of Urban VIII.



L. E. H. P.

LATON AND THE PEASANTS



VIEW OF THE CASTLE OF ST. ANGELO



APOLLO WITH THE BEARD

PLATE CLXXX

View of the Bridge and Castle of
St Angelo.

VERNET

PAINTED ON CANVAS HEIGHT ONE FOOT THREE INCHES,
BREADTH TWO FEET FOUR INCHES

ALL the landscape painters whom the love of study has attracted to Rome, have indulged in the pleasure of either drawing or painting this beautiful view. Indeed, this monument, as it now stands, notwithstanding the ravages which time, human caprice, and the violence of war have subjected it to, is still one of the finest remains of antiquity.

This structure long bore the name of the Mausoleum of Adrian. This emperor, in fact, had it constructed for the purpose this name implies, and spared no expense in order to make it surpass that of Cæsar Augustus, which stands over against it on the opposite bank of the Tiber. The base of it was square, and supported a rotunda of about one hundred and twenty five paces in circumference. The masonry was composed of large square pieces of travertine stone, and the whole structure was incrustated with Parian marble. The base, as well as the rotunda, were surrounded with Corinthian pillars which supported the architrave. Those of the lower part were of that kind of marble called Pavonasset, and may now be seen supporting the roof of the church of St Paul. The pillars which surrounded the rotunda are of verde antico, and now decorate the grand nave of the church of St John de Latran. The cornice of this mausoleum was richly ornamented with statues, quadrigæ, and horses. Among the statues was found the celebrated Faun, so much admired in modern times in the Barberini palace, and from which we may form an opinion respecting the value of the other statues. The roof of the edifice was surrounded with the fruit of the pine tree of gilt bronze, which are preserved in the garden of the palace Belvedere. It is pretty generally believed that it was the receptacle of the ashes of Adrian. Others, however, are of opinion that this august deposit was confided to a superb urn of porphyry found in the interior of the tomb. After Adrian, this mausoleum served as a burial place to the long line of the Antonines.

The plague having laid waste the city under Pope Gregory the Great, that pontiff, it is said, saw the archangel St Michael on the top of this edifice again put up his sword into its scabbard, and it was in memory of this miraculous event that it received the name of the Castle of St Angelo. Since that time many different popes have fortified it, and it has sustained more than one siege. It was from it that Benvenuto Cellini, the sculptor, one of the most celebrated arquebusiers of the time of Clement VII struck the high-constable of Bourbon and killed him.

The bridge represented is likewise the work of the Emperor Adrian. It was named after him *Pons Ælius*, and is now *Ponte S Angelo*. It has been repaired by many different popes and Clement IX ornamented it with the statues of angels now seen on it, executed after the designs, and under the direction of Bernini.

Such is a historical sketch of the two monuments represented by Joseph Vernet. It is more than probable that this picture, as well as its pendant, affording a view of the *Ponte Rotto*, (see Plate LXXVII,) were drawn from nature by this distinguished landscape painter. The true and silvery tone, and the celerity with which it seems to have been executed, may authorize us to regard this work as the production of a single morning.

M. Boutin purchased both this and its companion in Italy, and from his collection they passed into the public collections of France.

PLATE CLXXXI

Apollo with the Lyre.—Statue.

THERE exist a very great number of statues of Apollo *Sarcoctonus*, or Lizard Killer. All of them are supposed to be repetitions or copies of the celebrated figure executed by Praxiteles, and mentioned by Pausanias in his enumeration of the works of that famous statuary.

Winkelman has published a figure of this statue in his *Monuments Antiques Inédits*, No 40. This learned antiquarian thinks that it represents Apollo in his pastoral condition, while yet in early youth, when he was exiled from Olympus for having slain the Cyclops Steropos, and forced to take refuge with Admetus, king of Thessaly, whose flocks he

was appointed to guard. The same savant cites an epigram of Martial, referring to a similar figure which the poet had in his eye, and which perfectly well describes the action. It is the following —

Ad te repent puer invidiose Lavettue
Parce cupit dignis illa penne tuis

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The statue of Praxiteles then was in every respect similar to that we now publish, and this assertion is rendered more probable by the fact that we find parts in this evidently demonstrating by their form and execution that they have been copied from a bronze model. The dryness observable in the arm leaning on the tree, in the head and back of the figure, at least renders it not improper to advance this opinion.

In regard to posture, nothing can be more natural. The breast is admirable for the flexibility of the muscles, and of a nature perfectly adapted to the age which the god is supposed to have attained. It might be desired that the feet had been of a more delicate form. Although reduced to the necessity of keeping sheep, Apollo has lost nothing of his divinity, and the feet of this figure pertain to a common herdsmen, rather than to the god of Piodus and patron of the arts.

This beautiful antique was in the collection of the Borghese gallery before it was brought to France by Bonaparte, it remains in the Louvre.

PLATE CLXIV.

Faith.

RAPHAEL

PAINTED ON WOOD. HEIGHT, EIGHT INCHES. BREADTH, ONE FOOT
EIGHT INCHES SIX LINES.

This picture forms one of three, on a similar plan, representing the three theological virtues, Faith, Hope, and Charity, which Raphael executed for the church of San Francesco at Perouse. The two others, Hope and Charity, will appear after. The present is devoted to Faith, and is inferior to none of the series in grace, spirit, and sentiment. It may be presumed that he executed this picture at Perouse, when he was called thither to finish a dead Christ for the same church, of which subject

he had made cartoons at Florence, which might subsequently be seen at the Villa Borghese. If such were the case, the work forming the subject of this notice will be among those which are said, in the arts, to belong to Raphael's second style—a style, according to Lanzi, so difficult to define.

Raphael has here represented, in the central medallion, Faith under the figure of a young virgin. She holds in her right hand one of the symbols of the Catholic worship, a chalice surmounted by the host, THIS IS MY BODY, THIS IS MY BLOOD. Her left hand is pressed upon her heart, and she expresses by her gesture and looks, her pious confidence in the divine mercy, *qui credit in Domino misericordiam diligit*.

The two angels or geni, standing with their wings spread, occupy two niches at the sides, and each bears a tablet resting upon his breast. On one of them are traced the capital letters IHS and on the other C P X. Abbreviations of this description were much in use in the middle ages. In the present instance, however much transposed, the characters indicate the name of the Son of God.

When this is compared with the following pieces intended to accompany it, it will be perceived that the painter has adopted the same mode of composition for all the three, he has varied only the expression of the figures, and the emblems assigned to them; and yet, if poverty of conception were alleged as the cause, of all the reproaches which could be applied to this great painter, could any one be more unjust?

PLATE CLXV.

Marriage of St Catherine.

NICOLO DEL ABATE

PAINTED ON CANVAS. HEIGHT, TWO FEET FOUR INCHES
BREADTH, TWENTY THREE LINES.

THE Virgin is seated in an apartment, half of which is concealed by a curtain, holding the infant Jesus on her knees. The latter has his eyes fixed on his mother, while he is placing a ring on the finger of St Catherine of Alexandria, who receives on her knees this pledge of her union with Jesus Christ. Near her is the instrument of her torture, and her hand

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RAVENHILL



THE MARRIAGE OF ST CATHERINE.



He studied under Pindolfi and Guido, and subsequently went to Rome, and devoted his time to Raphael and the remains of antiquity. He wished to receive pupils on his return to Bologna, but proving unsuccessful he removed to Mantua, where he was taken under the protection and patronage of the court. The flattering prospects thus opened up to him, were, however, speedily blighted, by his failure in a portrait of the Duke. This occasioned his removal to Verona, where he died in 1648.

He was a rival of Gu do, and although his name is now seldom heard of in comparison with that of his famous contemporary, yet he is thought to have approached very near him in power of execution, while he surpassed him in correctness, and in the admirable finishing of the extremities of his figures.

A picture by Pesarese representing Christ standing on the globe attended by Cherubim, was in possession of Sir Robert Strange, and that competent judge esteemed it in no respect inferior to Guido, either in composition or colouring.

The above painting is now in the Louvre.

PLATE CLXVII.

Hermaphrodite.

STATUE

According to the fable, Hermaphrodite was the son of Mercury and Venus. The child was brought up among the caves of Mount Ida by the Naiades. He united in his person the features of his father, and the beauty of his mother.

One day he stopped near a fountain, whose clear and tranquil waters invited him to bathe. The Nymph, protectress of the fountain, became enamoured of the young man, and not succeeding in prevailing on him to return her affection, she entreated the gods so to unite their bodies, that henceforth they might be but one, yet retaining the attributes of the two sexes. Hermaphrodite, on his part, begged of the immortals that this favour might be extended to all those who might afterwards bathe in the same fountain.

The statue represented here is only a repetition of the celebrated ancient Hermaphrodite. The latter is now in the Statue Gallery at Florence.

Mt Bell, in his Observations on Italy, has given the following notice of it, and most of his remarks likewise apply to the present figure. "A most exquisite statue the figure is recumbent, lying on the skin of a lion, the posture is full of nature, the supple elegant turning of the body, the finely-formed bosom, the rounded limbs, the noble head and countenance, are all beautiful. The whole composition is simple, and free from the slightest affectation of anatomy. Yet I know not of any beauty, any skill, however admirable, can compensate for an exhibition so little consonant with delicacy, and admired only as a fable. The Hermaphrodite, like the Mermaid, may amuse a spirited imagination, but as for imitation, it ought to be out of the question. Such subjects are unsuitable either to statuary or painting."

PLATE CLXVIII.

The Farrier.

P. WOUVERMANS

PAINTED ON WOOD. HEIGHT ONE FOOT, BREADTH ONE FOOT THREE INCHES.

This picture appears to be the companion of one to be represented on a future plate. They both represent nearly the same objects, the same personages, buildings, and site.

A party of four cavaliers have halted before the door of a farrier's forge, situate on the side of a road which winds through the plain. One of them has dismounted to have his horse shod, and is looking on while the smith measures one of the hind feet for a shoe, whilst another man holds the leg, and a third stands at its head. The three other cavaliers are conversing together, and waiting till their companion be ready to resume his journey. The nearest of these gentlemen has a trumpet slung behind him. In the interior of the forge a young man is seen at work. The painter has placed on the first ground two children, three fowls, and a dog, and on the third ground some beggars are seen sitting by the side of the highway, and asking alms of a passenger on foot. In the distance are some peasants, and a boat at the margin of a sheet of water.

The picture is of a good tone and colour. The touch is fine and spirited, possessing the distinctive charac-



PLATE CLXX.

Landscape at Sunset.

HERMAN SWANEVELT

PAINTED ON CANVAS. HEIGHT TWO FEET SIX LINES,
BREADTH TWO FEET FIVE INCHES SIX LINES

A MAN and a woman carrying packages are returning together from the town. Beyond them, some herdsmen are looking after their cattle. An old castle is seen in the brick ground, illuminated by the setting sun, and a river flows at the bottom of the rock on which it is situated.

The warmth of an Italian evening is well expressed, the trees skilfully grouped, and the site picturesque, but the advanced grounds are feebly executed. The author in this particular is greatly beneath his celebrated master.

This cannot be considered one of the finest productions of this artist, which have obtained such a high reputation in Italy, that his name is preserved, and his landscapes sought after, in connection with those of Claude Lorraine. The excellence Swaneyvelt attained, is to be ascribed to the instructions of the latter, imparted to a mind of such natural powers as to be capable of thoroughly entering into their spirit, and carrying them into effect in actual practice. The two artists were accustomed to wander in company among the finest scenery of Italy, observing the most beautiful aspects of nature, and watching the various effects of light, both in different states of the weather, and at different hours of the day, till they had become familiar even with the slight and almost evanescent influences which affect the general appearance of external nature, although they may escape the notice of ordinary observers. Swaneyvelt likewise spent much of his time among the ruins of ancient Rome, drawing the most interesting remains, and laying up a stock of classical objects and images, of which he might avail himself in his future works. On these occasions he was wont to withdraw for a length of time from his acquaintances, and this circumstance, in connection with his studious habits, obtained him the name of the *Hermit of Italy*. His paintings

exhibit several of the excellencies which were conspicuous in Claude; and his figures certainly far excel those of the latter, which are almost invariably lumpy and inexpressive, but he falls greatly short in warmth, felicity of execution, and force of effect. The etchings of Swaneyvelt are very numerous, and executed in a very effective and spirited manner, but they, perhaps, suffer even more when compared with those of Claude than his paintings do when subjected to the same test. Swaneyvelt was born at Woerden, in Holland, in 1620, and died at Rome in 1690.

This landscape, along with three others by the same hand, is in the Louvre.

PLATE CLXXI.

Jupiter and Leda.

ALEXANDER VERONESE.

PAINTED ON MARBLE. HEIGHT ONE FOOT SIX LINES,
BREADTH ONE FOOT TWO INCHES

REPETITIONS of this picture are to be found in various cabinets, most of them, however, have slight changes introduced. It represents Leda lying carelessly on a couch, and pressing the fabulous swan to her breast. Three Loves coldly rendered, and acting not very intelligibly, at least in some of the details, complete this composition. The picture is well painted, but the design is heavy and ungraceful. To be able to seduce the sovereignty of the gods, Leda should at least have possessed the form of the mother of Love, thus the painter has forgiven in delineating the present figure. He has been by no means more successful in the three little genii or Cupids, they might be taken for the children of a porter.

This painter, who is claimed by the Venetian school, at first took Correggio for his model, and subsequently attempted to imitate Guido, but, although considerable merit cannot be denied to him, he is far from approaching either of these two celebrated men. He resided for a long time at Rome, and worked with some success, in the church of Conception, along with Sacchi and Beretti. His native city, Verona, where he was born in 1600,



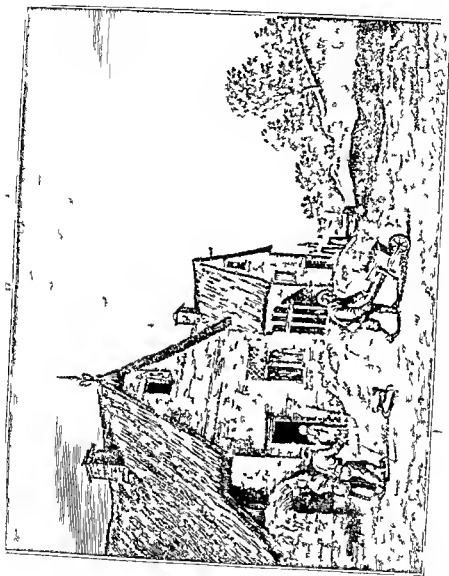
LANDSCAPE

WEDDING OF VULCAN & VENUS



THE GROOM
BY

THE NEW BREWERY



LE CERVE

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APOTHEOSIS OF SPERMATOZOA.

possesses the greatest number of his works. Amateurs are to be found quite enthusiastic in their commendations of this painter, not hesitating to compare him with Hannibal Caracci. It is true that he has succeeded wonderfully in imitating Hannibal's design in his *Sisera* belonging to the family of Colonna, but he was not always so happy. He was very far from bearing any resemblance to him in delineating naked figures, which Hannibal Caracci rendered almost with as much truth as the artists of antiquity. We may be enabled to judge how little he was entitled to such praise from an examination of the picture represented on the adjoining plate. Yet it must be admitted that he sometimes excelled himself, as for example in his picture of *Piety*, to be seen at Verona, in the Church della Misericordia, and in that of *Epiphany*, in the possession of MM. Gerardini. There is likewise a *St Anthony* and *St Francis*, with an angelic glory above them, in the Church of *St Maria in Orgnisi*, in the same city, which has been much admired. He died at Rome, aged seventy. He is sometimes called *Turchi* and *Il Orbetto*.

PLATE CLXXXI.

The Cottage.

D. TENIERS

PAINTED ON WOOD: HEIGHT SIX INCHES SIX LINES;
BREADTH EIGHT INCHES.

THIS very pretty little landscape is one of those known to the curious by the name *Une Matinee de Teniers*. It represents a few cottages with their inmates. The cottages occupy the whole left side of the picture, and at the door of one of them a female is standing, and apparently speaking to two villagers coming up, a man and a woman, the latter bearing a picher on her arm, and the former walking with a staff. An old man appears in front, with a wheelbarrow filled with firewood, and a dog is running after him.

The colouring of this little picture is very fine, and it is highly appreciated by connoisseurs. It was taken from the Louvre in 1815, and restored to the royal palace at Turin.

PLATE CLXXXII.

Cupid.

STATUE.

HEIGHT TWO FEET EIGHT INCHES.

THIS deity was regarded by the ancients in two different lights. Sometimes, as the son of *Venus*, *Urania*, or *Celeste*, he is the source of good—the invisible link which unites man to the divinity—the principle of knowledge, of the arts, and of philosophy—the delight of the present as well as of the future life. At other times, as the son of terrestrial or marine *Venus*, he has relation to what may be called the material affections, and the passions and disorders which they produce. It is when considered in the latter acceptance that his eyes are covered with a bandage, and that offensive weapons are put into his hands. In the purely moral sense, he is represented under the appearance of a beautiful young man with wings. It is thus that he appears in the above statue, but the wings are broken off, as well as the legs and arms. His physiognomy is full of grace, his look mild and modest, and his hair is curled on his forehead, and floats gracefully over his shoulders.

This beautiful fragment belongs to the museum of the Vatican. It is composed, like so many others of the finest remains of antiquity, of *Pentelic marble*, and was found near *Centocella*, on the road leading from Rome to *Palestrina*.

PLATE CLXXXIII.

Apotheosis of St Bruno.

LE SUEUR

PAINTED ON WOOD, AND TRANSFERRED TO CANVAS;
HEIGHT SIX FEET; BREADTH FOUR FEET.

THIS picture forms the last of the beautiful series known by the title of *Choir des Chartreux*, a work so highly celebrated in the history of the arts, and from which so much glory has accrued to its author.

Wishing to attach to the closing scene of his poem (for such it may be called) that elevation and grandeur which he had impressed on his representations of the principal events of the life of his hero, Le Sueur has supposed if it heaven must needs be the recompense of so many virtues, and that he could thus, without violence to truth or probability, allow his imagination to figure St Bruno in the act of ascending to everlasting glory.

This composition is neither embarrassed nor complicated, it possesses that noble simplicity common to all the works of this great painter. Three angels, skilfully grouped, are carrying off the Saint, and three cherubim, borne on clouds, are accompanying his ascent. Two other cherubim are hovering in the air, as if on their way to welcome the rising group. The figure of St Bruno is beautiful, the movement well conceived, and the expression of the head admirable. His ecstasy in no degree partakes of exaggeration or mysticism, it is the sentiment of a heart which has a foretaste of the felicity that awaits it. Without being too severe, the critic may be permitted to make some objections to the movements of the angels who are supporting St Bruno. The angel, for example, with his wings expanded, is making far too great an effort to support the weight of the body. These immaterial beings are equally strangers to exertion as they are to fatigue. Their strength, like their being is of a celestial nature, and possesses nothing in common with human vigour, and when fiction represents them as bearing burdens, they should appear to perform their task without difficulty or exertion. We may likewise justly find fault with the straddling attitude of the principal figure, occasioned by the angel placed below. It is astonishing to find this slight defect in the work of a painter in other respects so commendable for the gracefulness of his figures. The angel supporting the right arm is much better conceived. The same idea may be found in Raphael's picture representing the vision of Ezekiel. This composition, it may also be remarked, has some analogy to the ecstasy of St Paul, by Doménichino.

PLATE CXXV

Burgomasters of Amsterdam.

THEODORE KEISER

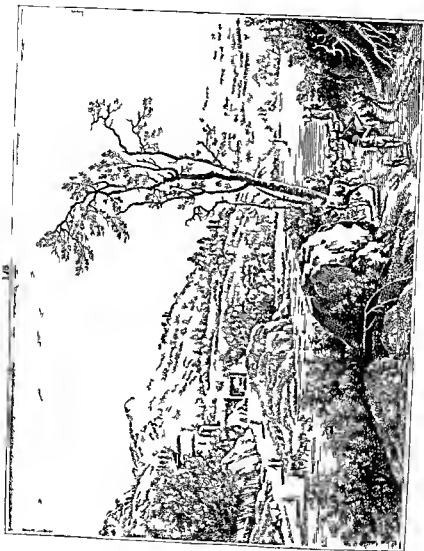
PAINTED ON WOOD: HEIGHT ELEVEN INCHES

BREADTH FOURTEEN INCHES

* THE subject of this picture is so intimately connected with the history of France, that a few preliminary details seem necessary. Marie de Medicis, widow of Henry IV, not being able to endure any longer the yoke of the Cardinal Richelieu, and having no reason to believe that her son, Louis XIII, who was completely under the influence of this haughty minister, would shake off the indifference with which he regarded the despotism under which she suffered, determined to leave France, and in order to excite no suspicion of her design, she pretended that it was necessary that she should repair to the waters of Aix-la-Chapelle for the recovery of her health. She demanded passports from the Prince of Orange, on obtaining which she left the kingdom, and took refuge in Holland, in the month of August, 1633. She there visited the principal cities, accompanied by the Princess of Orange, the Count and Countess Brederode, the Count de Cuylenbourg, and many other individuals of distinction, whom the States General had appointed to receive her on the frontier. Every where great honours were paid to her, and Amsterdam particularly distinguished itself by the magnificence of its fêtes. This did not arise, as the historian Le Clerc remarks, from regard to the King of France, her son, but from attachment to herself personally, and gratitude for the uniform protection she had granted to the republic during the course of her regency.

We might here terminate this short notice of the events which led to the composition of the present picture, but it is sometimes in the life of illustrious personages that Providence teaches us most emphatically one of those great lessons which cannot be too often repeated,—that grandeur, so often the object of our envy, is not always a means of happiness, and that the bitterness of sorrow may often be measured by the degree of rank held by the individual upon whom it falls. It may, therefore, be





THE MOUNTAINS

MORNING

aided, that this queen,—widow of the renowned Henry, regent of the finest country in Europe for seven years, mother of Louis XIII., of the queens of Spain, England, and of the Duchess of Savoy,—banished by an ambitious subject from the palace of her son and her husband,—wandered for a long time through Flanders, Holland, England, and Germany, sometimes received with the greatest honours, treated at other times with indifference, and occasionally repulsed with contempt, deserted by her nearest relatives, deprived of every thing, overcome with infirmities and old age, at last was obliged to take refuge in a monastery at Cologne, where she ended her days, on 3d July, 1642, destitute of every thing to alleviate her sufferings. Although she may have been in some things deserving of blame, this cruel treatment will leave a blot on the memory of Cardinal Richelieu, which the recollection of his talents and the services he rendered to the monarch of France will never be able to efface. Let us now return to the picture, which would have been received with less interest without a knowledge of the circumstances to which it refers.

It represents the Council, or Burgomasters of Amsterdam, assembled in an apartment of the town-house, seated with their hats on, giving an audience to a messenger of the States General, who announces the approaching visit of Marie de Medici to their city. By the gravity of their deportment, and the marked attention they pay to the messenger, who addresses them standing and uncovered, we may judge of the importance of the news he communicates. These four burgomasters are Antony Otigens, VAN WANAREN, Albertus Comad Burgk, Petrus Hasselaer, and Abraham Broom. It may be presumed that we have here the portraits of these individuals. The result of their deliberations, and the magnificent reception they gave to the princess, may be found fully detailed in a work of Barleus, entitled *Hoyes Medicea*, which he dedicated to these four magistrates. It gives an ample account of the triumphal arches, the bas reliefs, paintings, shows, entertainments, &c. which took place on that occasion, all the citizens vying with their magistrates in testifying their gratitude to Marie de Medici.

Keyser paid his meed of gratitude by executing this picture. The talent it evinces leads us to regret that no notice exists of the life of this skilful man, who deserves to be better known. His very name would probably have perished, if Jonas Smderoof,

his cotemporary, had not engraved this production, a task which he executed with such perfection, that it is much sought after by amateurs.

This picture formed part of the gallery of the Stadtholder. It probably has not been in that collection from a very remote period, for it is not mentioned in the catalogue printed in 1770.

PLATE CXXXVI

Landscape.

FREDERICK MOUCHERON

PAINTED ON CANVAS. HEIGHT ONE FOOT FIVE INCHES
BREADTH ONE FOOT TEN INCHES SIX LINES

FREDERICK MOUCHERON has here represented the morning of a fine summer day, in a valley clothed with verdure, and watered by a placid river. In the front a herdsman is seen driving his cattle and on the opposite side there is a tower or keep, from which various persons and a covered cart are descending to a ford in order to cross the stream. The figures and animals were painted by Adrian Vanderelde, which was usually the case with all Moucheron's landscapes while he resided at Amsterdam.

The appearance of the trees and buildings indicate that the time is morning, a slight dew has moistened the earth, and the villagers are taking advantage of the coolness of the hour to drive their cattle to pasture, and attend to the labours of the field.

This picture is of a delicate touch and very agreeable harmony.

The artist, who cannot be classed among the first Dutch and Flemish landscape painters, was born at Emblen in 1633. His parents, far from opposing his inclination for painting, procured him all the means in their power to encourage it, and accordingly placed him under the charge of John Asselijn. This painter had travelled in France, where he met with so favourable a reception that he advised his pupil likewise to visit that country. He accordingly went to Paris, where he studied with great diligence and found much employment. His works were greatly in request among amateurs, but the desire of revisiting his native country was so strong as to lead him to forego the pleasures and advantages which he enjoyed in France. He therefore returned to Holland and took up his residence in Amsterdam. He formed a friendship with the most

distinguished painters then inhabiting that city, particularly Adrian Vanderwelle, who enriched his paintings with figures and animals in such a masterly style that they contributed not a little to the great success of his works. For a similar service he was indebted, while in France, to Theodore Helmbreker, never having himself acquired the art of delineating such objects with truth and spirit. He died at Amsterdam in 1686, aged fifty-three years, leaving a son named Isaac, who rose to higher reputation than his father.

PLATE CXXXVII

Count Roger finding St Bruno at Prayer.

LE SUFUR

PAINTED ON CANVAS. HEIGHT SIX FEET, BREADTH FOUR FEET.

THIS picture forms another of the series representing the Life of St Bruno, in the cloister of the Carthusian monastery in Paris. It is unnecessary to repeat, in every particular instance, the praise which has already been bestowed upon the whole production. The present piece is distinguished by the same qualities as the rest, namely, judiciousness and simplicity in the execution, justness and truth in the expression.

In this instance, the painter has represented the moment when Roger, Count of Sicily and Calabria, having strayed from his suite, who are seen in the distance, and being led by chance into the solitude where St Bruno concealed himself from the world, surprises this pious founder absorbed in meditation and prayer. Filled with respect at the sight, he has dismounted, and is kneeling before the holy man, his whole attitude expressive of astonishment and admiration.

In the composition of this great work, considered as a whole, it is natural to suppose that a mind like Le Sueur's would form such an idea of the different events, as to make them lie some dependence on each other, the present picture, therefore, ought properly to precede that one of the series in which St Bruno comes to warn this same count of a conspiracy forming against him. Thus he was induced to do out of gratitude to the count, for the gift of certain lands where he had now taken up his abode.

PLATE CXXXVIII.

Chastity of Joseph.

ADRIAN VANDER WERF.

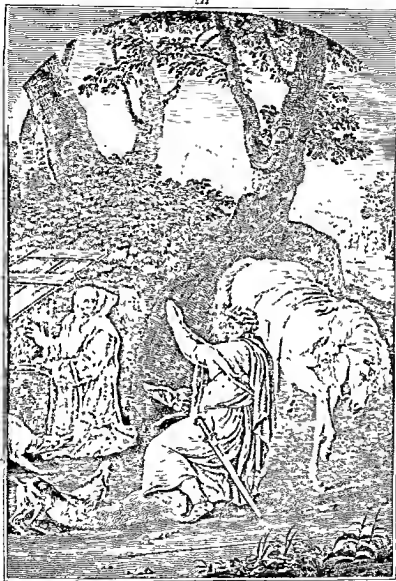
PAINTED ON WOOD. HEIGHT TWENTY TWO INCHES, BREADTH SEVENTEEN INCHES.

ALTHOUGH this scene is disgusting by its immorality, and highly objectionable as a subject for representation, it has frequently exercised the pencil of artists. We shall afterwards have occasion to speak of a similar picture by Leonello Spada, and many others are to be found in collections. The following remarks apply to it merely as a work of art.

The present picture is better composed, and more happily conceived, than that of Spada. Vander Werf has had a clearer perception of historical truth, and has analyzed more successfully the nature of the passions which animated the two persons he wished to represent. In this picture Joseph is in the act of running away, and the movement of covering his face with his hands is very expressive of his modesty. Spada, on the contrary, has given Joseph a kind of disdainful and almost rudely contemptuous expression, which is neither adapted to the circumstances, nor to the truth of the case; he seems to escape from Zelucia less from a sentiment of virtue, than because she is not sufficiently pleasing to him. In his picture, therefore, the chief interest rests on the female, whom he has invested with all the attractions which voluptuousness could confer, while Vander Werf has kept closer to historical truth, by assigning to Potiphar's wife only the passion and effrontery of immodesty. Spada has tried to represent a woman capable of seducing; he ought, therefore, to have given another expression to Joseph, to show more conspicuously the triumph of virtue, while Vander Werf has detracted from the value of this triumph, by giving to Zelucia only the too revolting expression of desire. In Spada, Zelucia would be loved by Joseph; in Vander Werf, she merely wishes the gratification of her passions. The first is the Phedra of Racine, the second is Roxana.

This picture shows how carefully Werf has studied ancient statues. His Joseph is the figure of the Apollo animated. This painter had the capacity

LE SIECLE
III



COUNT ROGER

A. W. 1277

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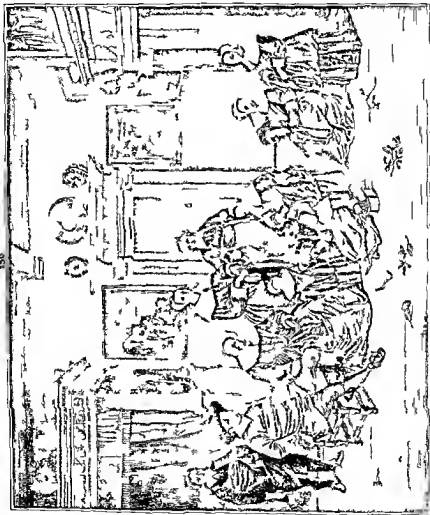


CLAS. 1277. 178



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SACRIFICE



of forming an excellent conception of a picture, neither can he be refused the merit of being sometimes expressive, but he made such efforts to give transparency and high finishing to his pictures, that he impaired the requisite firmness of the drawing, and produced a softness which not a little injured their effect.

He executed this picture in 1710. It is thus signed *Cher Ver Werf Ao 1710*. He sold it to Sir Gregory Page, Bart. from whom it passed into the collection of the kings of France, and is now in the Louvre. It has been valued by the Experts du Musée at 8000 francs, about £320.

PLATE CLXXX.

Sacrifice.

BAS-RELIEF

This very beautiful bas-relief is composed of Pentelic marble. It was formerly in the vestibule of the library of St Mark's at Venice, and is now in the Louvre.

The ceremony which it represents is the sacrifice called by the ancients *Suovetaurilia*, a name derived from the three animals sacrificed,—*suus*, a sow, *ovis*, a sheep, and *taurus*, a bull. These *suovetaurilia* were of two kinds, the greater and the less. The latter required the immolation of a young pig, a lamb, and a calf. For the former it was requisite that the three animals should be in the full vigour of their age, as they are represented in the present instance. *Suovetaurilia* of the kind just mentioned, took place only on important occasions. They were addressed to Mars, and were intended for the expiation or purification of towns, countries, armies, houses, &c. According to Virgil, the victims were led three times round the place which was about to be purified. The pig was always slain first; the statury, therefore, has not failed to place it in advance of the others, which are likewise in the order of their sacrifice. It would seem that this bas-relief has reference to some event in which Augustus was concerned. Visconti affirms that the two laurels seen on the right, are those which were planted before the palace of this emperor. He likewise states that the two altars, ornamented with garlands, were probably dedicated, one of them to

the Lares, and the other to the genius of this prince, for these ancient bas-reliefs always present two laurels associated with the images of the Lares and that of the genius of Augustus. The attendants, crowned with laurels and armed with hatchets, lictors with their rods, two priests, one of them bearing incense, the other a vase for libations, and, lastly, the sacrificer covered with a veil, is the order of the persons represented on this beautiful marble. It is in a fine state of preservation.

PLATE CLXXX

Family of Adrian Van Ostade.

A. V. OSTADE

PAINTED ON WOOD. HEIGHT TWO FEET. BREADTH TWO FEET FOUR INCHES SIX LINES.

This painter has here represented himself seated in the midst of his family, in an apartment richly ornamented after the Dutch fashion. On his left sits his wife, whose hand he holds in a kindly manner, his eldest son stands respectfully behind his chair uncovered. His five daughters, whose respective ages are distinctly indicated, are arranged about the apartment. A man and woman are standing a little behind these; these are supposed to be Isaac Ostade, Adrian's brother, and his wife.

If we consider the expression, a remarkable degree of contentment and goodness of heart is found to reign throughout this domestic scene. The tranquillity, gravity, and simplicity of manners which distinguish the Dutch nation, were never more happily portrayed. It is impossible to regard it without feeling, that, if much amusement was scarcely to be expected in such a society, we should at least find gratification and rational pleasure. With respect to execution, it may be affirmed that the magic of colouring was never carried to a greater height, and never produced any thing more true. All the persons are dressed in black silk, (except two of the children, who are in gray,) and this presented numerous difficulties to overcome. We scarcely can perceive the degradation of tones, and yet each figure is in its place, and the harmony perfect, although the most opposite hues are alone employed, namely, black and white, the latter forming the tippets, caps, and collars of the group.

We are assured that Albano, the fascinating painter of the graces, found a model for his Venuses and Cupids in his wife and children. Ostade, in like manner, has occasionally introduced figures of his own family into his paintings. If the likenesses of the children represented here be faithful, it must be allowed, that in respect to beauty, nature has been much more generous to those of the Italian. But, perhaps, Ostade's were very beautiful in his own eyes, every one has heard of the fable of the Eagle and the Owl.

Ostade, however, has proved that even with ungainly features, it is possible to give interest and pleasure. The extreme truth observable in his figures, and the charming colours of his productions, have caused and will continue to cause his works to be sought for and admired by connoisseurs, as those of one of the first of Flemish painters.

This capital picture is at present in the Louvre. It was valued by the Experts du Musée, in 1816, at the large sum of 25,000 francs, or £1000.

PLATE CXXXIII

St Bruno at Prayer.

LE SUEUR

PAINTED ON CANVAS. HEIGHT SIX FEET. BREADTH FOUR FEET.

This picture is the fourth in historical order of the beautiful collection of the Carthusian monastery. It immediately succeeds that in which Le Sueur has represented the Canon Raymond rising from his coffin the third time, and declaring with a loud voice that he has been condemned by the just judgment of God. In making the present picture succeed that of the momentary resurrection of Raymond, Le Sueur's intention was no doubt to represent St Bruno's state of mind after witnessing such an event, and to indicate that it is at the foot of the cross alone that he can alleviate his fears and indulge the devout reflection inspired by an occurrence of this nature.

The painter, whose reflections are both poetical and profound, has here surrounded St Bruno with silence and solitude. He is on his knees, with his hands crossed on his breast, his eyes closed, and his head drooping. A crucifix, a skull, and a plain piece of tapestry, are the only ornaments of the

altar of his oratory. The expression of the head of the saint is admirable. His thoughts are wholly absorbed in meditation. We may notice on his features the deep impression made on him by the recent event, and his boundless resignation to the will of God. This picture exercises a powerful influence over those who take leisure to contemplate it: we insensibly share in the devotional feeling which is so strongly marked in this beautiful figure, and even when we turn from it, it is long before the impression is effaced.

In the back ground of the picture — which is so skilfully lighted, that its brilliancy throws an additional interest and mystery over the solitude of the saint, and adds to the truth, as well as the harmony of the scene — we perceive two men, without attention or any kind of ceremony, depositing the dead body of Raymond in a hole dug for its reception, an ingenious episode of which the painter has availed himself, to remove any uncertainty about the real motive of St Bruno's meditation.

Although this scene is occupied only by a single individual, immovable in his attitude, and insensible to every kind of distraction, the picture is not withstanding one of the most remarkable, beautiful and attractive in the invaluable series to which it belongs, so true it is, that naturalness, simplicity, and feeling, are the principal qualities which we desiderate in the arts, and form the most eminent distinction of a man of genius. To these fortunate gifts of nature, Le Sueur has here united dignity and elegance. Nothing can be happier than the attitude, and nothing more appropriate than the manner in which the monastic robe is draped. It is disposed lightly and harmoniously, and great skill is displayed in the gracefulness and suppleness of its ample folds extending along the marble pavement.

It is scarcely necessary to add, that this painting is now in the Louvre, along with its companions.

PLATE CXXXIV

The Lycian Apollo.

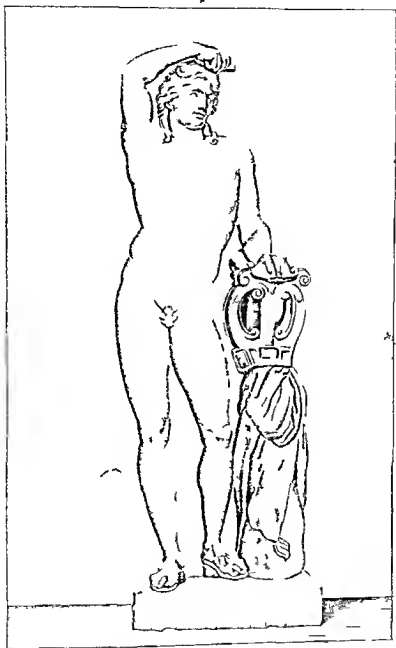
STATUE. HEIGHT SIX FEET SEVEN INCHES SIX LINES.

This statue of Grecian marble is in the attitude of repose. The resemblance it bears to the known representations of Apollo, and the similarity of the

PLATE 17



ST BRIGID PLAYING



LYCIAN APOLLO



THE WOODS

THE WOODS

attitude to that of the statue of this god seen in the Lyceum in Athens, have led antiquaries to assign to it the appellation which has been given above.

The serpent twisted round the trunk of the tree by no means invalidates this opinion, for Apollo was considered the inventor and patron of medicine. If the epithet *Lyceus*, which is usually given to this statue, refer to the protection which Apollo afforded to the Lyceum at Athens, it should be written *Lyceus*, but if to the oracle he had in *Lycaea*, which is more likely, it requires to be written in the manner indicated above.

PLATE CLXXXIII.

Mars and Rhea.

N. POUSSIN

PAINTED ON CANVAS. HEIGHT TWO FEET FOUR INCHES.
BREADTH, FOUR FEET SEVEN INCHES.

AUTHORS vary in the name they assign to the mother of the two twins, Romulus and Remus: she is by turns named Rhea, Ida, and Sylvia. This uncertainty was probably caused by Romulus himself, the founder and first King of Rome, who wished to throw a veil over his birth, in order to impose on the credulity of the men whom he had drawn around him, and more easily succeed in training and keeping them in subjection, by persuading them that he derived his origin from one of the most powerful gods of Olympus. As he foresaw that war would be inevitably kindled round the cradle of the infant state, and continue all Rome should at length acquire sufficient importance to inspire respect among her neighbours, the god whom he honoured with the title of father was Mars, the god of war. The choice was a fortunate one, and seemed to be a guarantee of fidelity and victory to the nation he was about to establish. Much address may be observed in the fable invented to quash all suspicion of his birth being otherwise than represented. It is affirmed that Amulius, the conqueror of Numitor, King of Alba, placed Sylvia, the daughter of the latter, among the Vestal Virgins, in the fear that through her means some competitor might arise for the throne. Every one is acquainted with the severity of manners exacted from the females con-

secrated to the worship of Vesta. It could only be, therefore, by a supernatural event, that Sylvia could be represented as having failed in her duties. That event was the following. Sylvia had repaired to the banks of the Tiber to draw water from a fountain, and remaining to enjoy the delightful coolness of the forest which shaded the banks of the river, had fallen asleep. Mars, to whom this forest was consecrated, saw her in this state, and could not resist the charms of the princess, and she subsequently gave birth to Romulus and Remus.

The painter has here represented the sleep of Sylvia. In order to explain the nature of the fable he wished to paint, he has surrounded the Vestal with Cupids. One of them is ingeniously placed in the folds of her drapery, where he has fallen asleep, some are amusing themselves by shooting arrows, while one is flying before Mars, (who is seen in the distance in his car drawn by lions,) as if to give him notice of the good fortune that awaits him.

On the second ground the Tiber is seen reclining on the banks of his stream, and leaning on the wolf which nursed the two children. This is a historical anticipation which may be allowed to the painter, and which he, no doubt, considered necessary, to render the subject more intelligible.

We do not find, in this composition, the admirable simplicity of Poussin,—a merit of such rare occurrence, that it is found only among men of genius, and for which, in general, he was so distinguished, that it was one of the means of procuring him that high reputation which he still so justly enjoys. It may be presumed, that this is one of the productions of his youth. The meaning is not distinctly brought out, so much is equivocal and obscure, that it can be understood only by one well acquainted with history. The effect is rather theatrical than picturesque, and the touch is not decisive. When he executed it, Poussin had, doubtless, acquired much skill, but it is obvious that he was as yet timid. The Cupid sleeping on Sylvia's robe, those amusing themselves by discharging their arrows, and another flying before Mars, are little episodes conceived in a poetical spirit, but they do not excuse the defects in time and action with which this picture is chargeable. It is obvious, at the same time, that this can only be the production of an artist of much ingenuity.

PLATE CLXXIV.

The Martyrdom of St Etienne.

HANNIBAL CARACCI

PAINTED ON C. PAPER. HEIGHT ONE FOOT THREE INCHES
BREADTH ONE FOOT & 5 INCHES SIX LINES.

ST ETIENNE, the first of the seven deacons chosen by the apostles to spread abroad the knowledge of the truth, was accused by the Jews of being guilty of blasphemy against the temple and the law. Being summoned before the judges, he courageously defended himself, reproached the Jews for their impiety and hardness of heart, and was condemned to be stoned. While undergoing this punishment, he is said to have cried out to his executioners that he saw heaven opened, and Christ sitting at the right hand of his Father.

It is easy to conceive why such a scene as this should have been frequently selected by painters, for, in fact, there are few subjects which afford a better opportunity for the display of talent, whether in expression, pantomime, beau-ideal, or in the choice of a fine landscape. The theatre of this tragedy is commonly in the open air, at the gates of a large town, the approaches to which admit of being enriched by elegant buildings. The fierce energy of the executioners, the innocence and noble resignation of the martyr, and the great variety of persons present, afford scope for displaying beauty of form, vigorous action, and the expression of diversified passions. The celestial show, usually considered as present at such events,—angels hovering on their brilliant wings, and bearing palms promised to the construey of man, about to obtain his full recompense in heaven,—the clouds, resplendent with that divine light shed upon them by the glory of the Almighty whom their masses envelop and support,—present resources for the play of an imagination at once fertile, elevated, and agreeable. The subject, therefore, comprises all the finer branches of painting when it is treated by an ingenious man. Almost all celebrated painters have availed themselves of it, and in some instances it has been the means of increasing their reputation, as, for example, in the case of Giulio Romano, whose Martyrdom of St Etienne is considered one of the finest pictures in the world, and also in that

of Le Brun, who, notwithstanding his many claims to renown, has, perhaps, founded the strongest on his treatment of this very subject.

The picture which has called for these remarks belonged to the ancient collection of the French crown, and is now in the Louvre. It was engraved as the production of Hannibal Caracci, and is still exposed to view under the name of that great painter. Although these different circumstances seem to constitute good authority for so regarding it, yet amateurs of much experience, and long accustomed to compare the different styles, entertain some doubts about its authenticity. On examining it with the most scrupulous attention, and studying its details with the utmost impartiality, much more of Albano appears in it than of Caracci. When this painting is compared with another of the same subject, well known to be from Caracci's pencil, we certainly do not find the same correctness of design nor the same firmness of touch observable in the other. Here the design is less carefully considered, the touch softer and more harmonious, and by no means of the same vigour. But it is principally in the celestial glory, and the angel bearing the palm and the crown of martyrdom, that we recognize the type of Albano's figures. Some Italian historians tend to strengthen this idea, since they agree in stating, that if Albano composed few pictures relating to sacred history, he exhibited, in their execution, the same grace and elegance which he infused into profane subjects, and that he particularly distinguished himself in them by the lightness, beauty, and aerial flexibility he gave to his figures of angels. We may, therefore, be allowed to suggest that this painting should be assigned to this celebrated artist.

Nor will this detract from the value of the picture in the eyes of amateurs. It will be rendered valuable by the consideration just mentioned, that Albano produced very few historical pictures. His pencil, as is well known, was consecrated to the Queen of Cnidos, to Nymphs, and Loves. He never undertook historical subjects except when they were ordered of him, or when he wished to prove to contemporaneous artists that he was able, when he pleased, to rise to the higher and more severe departments of the art.



THE PRODIGAL SON.

PYFACER
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TRAVELLERS HALTING

PLATE CXXVII.

Halt of Travellers.

ADAM PYNACKER

PAINTED ON CANVASS, AND PARTED ON WOOD. HEIGHT,
THIRTY INCHES, BREADTH TWENTY-NINE INCHES.

At the door of an inn, placed at the top of a rustic flight of steps, a woman is presenting a glass of wine to a traveller. Lower down, and in the front, a muleteer is employed in unloading his mules of their packages. A goat is seen in the front, browsing on some bushes, and in the back, a cart drawn by two oxen, driven by a farm-servant.

All the works of Pynacker are charmingly executed. The smallest accessories have a character of truth and reality. The interests of taste and of the arts, however, require us to remark, that his productions have a kind of crudeness, or rather firmness, which in landscape is remote from nature. Every thing is distinctly defined, and the degradation of objects, as the distance increases, not sufficiently observed. As he was accustomed to paint on rather a large scale, we possess few small easel pictures from his pencil. He designed animals well, but was above all things remarkable for the power of rendering the particular form, leaping, and disjunctive appearance of the bark of trees, and the perfection to which he carried this branch often led him to sacrifice the general harmony of his pictures.

He had not neglected the native country of the arts, for we find that he travelled into Italy. It is certain that he passed three years at Rome, and he employed that time not only in visiting, but in copying the works of the great masters, and the beautiful statues of antiquity. After his return to Holland, he decorated the apartments of many amateurs with his productions. The cabinets of MM. Vander Korf, D'Acosta, Van Breemen, and Van Singelandt, are cited as possessing the best works of this artist.

The picture above described bears the signature of its author written thus *A Pynacker*.

Few particulars have been recorded of his life. It is known that he was born in 1621, and died in 1673, but we are wholly unacquainted with his family, the profession of his father, and, it may be added, even with his name, for that of Pynacker

ought perhaps to be considered a surname, since it is the same as that of the village, situate between Delft and Schiedam, where he was born. The nature of his early education as a painter is likewise unknown, as well as the names of his first masters,—a circumstance which inclines us to suppose that it was rather a kind of instinctive love for painting than any knowledge he had acquired of the art, that led him to visit Italy. Being very young when he undertook that journey, and having remained at Rome only three years, he was consequently in the flower of his age when he returned to his native country, and as he soon acquired a high reputation, there is little doubt that, if he had received his first instructions from a Dutch or Flemish master, the latter would not have lost the opportunity of bringing himself into notice by means of the distinction he might thereby acquire, and if he happened to be dead, his other pupils would not have failed to boast of having had Pynacker for their companion.

We are equally destitute of any information respecting his private life. It is only known that he was a man of an agreeable disposition and amiable manners, and this is not contradicted by the expression of his countenance, the principal character of which is benevolence, agreeably animated by a smile and intelligent eyes.

Adam Pynacker and Herman Swanevelt, both painters of landscape, and natives of nearly the same district, were contemporaries, for Swanevelt was only one year older than Pynacker, having been born in 1620. What has occasioned this remark is, that I have, in his *Entretenen*, cited as members of the Academy and associates, in the very brief paragraph devoted to them, two artists whose names approach to those of the individuals just named. The following is the paragraph alluded to:—

‘Thomas Pinnger and Armand Surmeert were contemporaries, and painted landscape.’

There was thus an identity in the branch of painting cultivated by the individuals mentioned by Fabrice and the two spoken of above, while there is much resemblance in the names, and it is known that the orthography of foreign names is in general very erroneous in Fabrice's work. The only important difference is between Adam and Thomas, for that between Herman and Armand may arise from a vicious pronunciation.

If these names refer to the same individuals, how does it happen that Descamps, who has written

their lies, has failed to correct the defective orthography of Fehbien, and remained ignorant that they belonged to the Academy of Paris, since he neglects to speak of them? And if they really belonged to this Academy, how is it that we have so little information regarding the history of two individuals, both of whom were artists of celebrity? Two reasons may be assigned for this: one is, that Academies are too often indifferent about such matters, the other, that those who undertake to write history are frequently almost destitute of erudition and critical discernment.

The influence of fashion, which has so often changed the manner of decorating apartments, having substituted tapestry for pictures, wainscoting for tapestry, and papering for wainscoting, has occasioned the loss of many of Pynacker's paintings, which the ignorant proprietors banished to their garrets, where they were left to perish among dust and moisture. Of his numerous works, nearly all are lost to the arts, except those purchased by amateurs for their galleries. One of these, preserved in the cabinet of M. La Count Vander Voort, at Leyden, is regarded as his most valuable production.

PLATE CXXXVI

A Vestal.

STATUE

This statue is known in the arts by the name of the Vestal of the Capitol. It represents a priestess of Isis, a goddess whose worship passed from Greece to Rome, after having originated in Egypt. The temple of Isis, at Rome, was in the Campus Martius. Although this goddess had priests, named Isiaci, women alone were permitted to celebrate her mysteries.

This statue is draped in a noble manner. She holds in her hands a kind of urn or vase, similar to those carried by the priestesses of Isis in the solemn ceremonies of her worship. This vase usually contained a mysterious water, which was either employed for lustral ceremonies, or was merely symbolical of the obligation under which these females were placed to use no wine during the festivals of Isis.

The head of this statue is ancient, and has been

adapted to the figure. The material of the work is Parian marble. It was for a long time exposed to view at the Villa d'Este, at Tivoli. Pope Benedict XIV. caused it to be removed, and placed in the Museum of the Capitol.

PLATE CXXXVII

Portrait of Nicholas Poussin.

N. POUSSIN

PAINTED ON CANVAS. HEIGHT THREE FEET. BREADTH TWO FEET THREE INCHES.

Poussin had enriched his country by many precious works, and although he had now reached advanced age, French amateurs, who were more numerous at that period than at present, and eagerly contended with each other for the possession of these treasures, yet continued unacquainted with the appearance and features of the illustrious man to whom they were indebted for so many masterpieces.

His numerous friends, among whom M. Chantelon is one of the first to be mentioned, earnestly solicited him to send his portrait to France, but he had stated in reply, that there were so many painters at Rome that practised portraiture, that he could think of none but M. Mignard, a French artist, who was capable of executing it.

Yielding, however, to the urgent requests which were conveyed to him almost daily, he at last consented to M. de Chantelon, in May 1650, that he himself engaged in executing his portrait, and it should be sent forthwith, but that he found great difficulty in completing it, because he had been for twenty years to practise this branch of painting. The portrait accordingly arrived, and, about a month afterwards, a second was sent to M. de Pointel.

According to all appearance, and from a comparison of dates, it is probable that the picture for which the adjoining plate was engraved is that painted by M. de Pointel. It represents Poussin holding a crayon in one hand, and the other resting on a book of paper, with the words *De lumine et colore* inscribed on the back. This inscription or title led M. de Chantelon to suppose that Poussin had written something on the art of painting, but he was assured of the contrary by John Dughet, Poussin's brother.



A VESTAL.

H. POTTSER
187



PORTRAIT OF H. POTTSER

in law, who informed him that the painter left no manuscript behind him, and that the title in question was copied from a work by Father Matheo, Dominechino's instructor in perspective, which he had obtained from the library of Cardinal Barberini. It bears the date of 1649.

The other portrait alluded to, which represents Poussin in his painting room, bears the following inscription —

Effigies Nicolai Poussini,
An Iulysensis
Pictoris anno aetatis 56
Romae anno Jubilei
1650

We must therefore suppose, that if Poussin sent the first portrait he executed to M de Chantelon, the present one, which is of a posterior date, was the second he had presented to M de Pointel.

These details, which add nothing to the real merit of the portrait, will not be found void of interest to those who may occupy themselves with the biography of this painter, and be desirous of ascertaining the precise dates of his productions.

Even though Poussin's name had not been attached to this portrait, every one accustomed to a careful consideration of his works, will recognize in it this philosophical painter, profound thinker, and excellent man, all whose productions bear the impress of reason, and evince the utmost delicacy of mind.

Attempts have often been made to explain the meaning of the female head traced on a canvass, and wearing a kind of diadem, some have supposed that it is an allegory of painting. This is a point not very easy to determine.

This portrait of the greatest painter that ever conferred honour on France, was obtained for the Napoleon museum from a picture dealer in exchange for some other paintings.

"Nicolai Poussin," says a modern writer on painting, "merits a station in the class of original painters,—of those who extended the application of the art, if not its mechanical power. Raffaele and Julio Romano had preceded him in the study from the remnants of antiquity, but Poussin's perception of the use that might be made of them was totally distinct from theirs, and, if less good, not less imaginative. It was also more strictly imitative of ancient forms, customs, dresses, and appropriate scenery, of all which he has left us a most useful

display. Though he drew the principal part of his materials from the works of ancient times, and his combinations of them from the inspirations of the poetry and mythology of the same period, yet those combinations are so just, the incidents and accompaniments so well chosen, and exhibited with such an air of truth, that the invention is truly his own, as distinct from those of other men as are the works of Michel Angelo.

He endeavoured to recall the attention of the artists, and the people of France and Italy, to the study of pure art, but, except on the ruins of Eastache le Sueur, and Sebastien Bourdon, his countrymen, the call was vain. The glow of poetry and a flourishing and luxuriant display of the power of the pencil, had gained ground in both countries, and the mere simple details of sense and propriety were unattended to. The art, in fact, had again become an object of attention, to the abandonment of wisdom in the application of it. His historical pictures, properly so called, are founded on the perception of the value of this truth. Perhaps it may be said that he pursued incident too far, and over laboured the illustration of a fact, and there can be no doubt that sometimes it is the case, and reflection seems to have constrained his imagination in too great a degree. Yet even there, the evil is not that affectation found its way into his pictures, but only a superfluity of true imagery, embarrassing, indeed, to the observer, abstracting his attention from the main end of the picture, and, consequently, in opposition to the dictates of good taste.

The landscapes of Nicolo Poussin, transcripts of the districts in the neighbourhood of Rome, or of the mountains that bound the Campagna, convey in their arrangements and tones of colour a full sense of the dignified perceptions of his mind. The grandeur of their forms, the well regulated union of their parts, and the depth and richness of their tones of colouring, never fail to impress us with elevated ideas, and supply us with poetic imagery.

But though this much was effected by Poussin in landscape, as had been done before him by Titian, yet it was reserved for another Frenchman to add the ultimate polish to that class of art, and give the true effect of atmospheric influence over the preconceived grandeur and beauty of form."

PLATE CXXVIIII.

Isaac blessing Jacob.

CONING

PAINTED ON CANVASS HEIGHT FIVE FEET, BREADTH,
SIX FEET TWO INCHES

EVERY one is so familiar with the deception employed by Rebecca to draw upon Jacob the paternal benediction which Isaac destined for his eldest and favourite son Esau, that it is quite unnecessary to recapitulate the particulars. The moment selected by the painter, in his representation of this scene, is when Jacob is kneeling at the foot of Isaac's bed, having his hands and his neck covered with the skins of the kids, which, according to his mother's directions, he had killed to make savoury meat for his father. Jacob has extended his hands, which his father's suspicions lead him to touch, and he may be supposed to be saying, "The voice is Jacob's voice, but the hands are the hands of Esau." The apprehension that these words occasion to Rebecca, who is standing near the head of the patriarch's bed, causes her to make a sign to Jacob by placing her finger on her lips, that he must not again venture to speak.

It would be difficult to render this interesting scene in a more perspicuous and natural manner, and this rare merit will always perpetuate the high reputation this picture enjoys. The blindness of Isaac, his venerable and patriarchal appearance, notwithstanding the feebleness of old age, the uncertainty into which his suspicions have thrown him, his careful examination of Jacob's hands, the anxiety of Rebecca, and the truth of the gesture by which she imposes silence on her son, are all expressed with a feeling and closeness to nature which are alike admissible. If we examine the work in regard to its picturesque execution, we are forced to admit that it unites gracefulness of pencil to the rich colouring of the Dutch school.

No doubt, some observers, scrupulous about exactness of costumes, will be offended by a few anachronisms. It will at once occur to them that rich carpets, velvets, and other costly stuffs, were unknown in the times and dwellings of the patriarchs, but the eye is seduced by the beauty of the execution, and so fascinated by the richness of colour, that the gra-

fied fancy willingly disregards any objection founded on this consideration.

When this picture was purchased at the sale of M. le Brun, it was assigned to Solomon Coning, and continued to be exhibited under that name in the museum at Paris. Many critics, however, are of opinion that it is the work of Victors, a conclusion to which they think themselves warranted to come by comparing it with the other productions of that artist.

PLATE CXXXIX.

Portrait of Nicholas Kratzer,

HANS HOLBEIN

PAINTED ON WOOD HEIGHT, TWO FEET SIX INCHES, BREADTH,
TWO FEET ONE INCH.

THIS beautiful portrait, one of the most valuable ever executed by Holbein, has for a long period been in the national collection of France. It bears the date of 1528, and represents Nicholas Kratzer, a Bavarian, who was for a time astronomer to Henry VIII of England. He is engaged in making some observations, and is surrounded with various kinds of mathematical instruments. He wears a large black cloak, and a kind of cap of the same colour.

PLATE CXC.

Two Busts.

THE figure on the left represents an antique bust of a Roman, and is of colossal proportions. We are unacquainted with the person whom the statuary wished to commemorate. In the portraits of the celebrated men of antiquity which have reached our times, we find none that can be considered identical with this, it is very unlikely to be a mere creation of the artist's fancy. Physiognomists, who take pleasure in searching for analogies, think that they can observe in the features of this beautiful head some resemblance to those of Napoleon. It certainly indicates a great character, and must be the work of some skilful artist. It is in a perfect state of preservation.

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с. 1308

H. HOLBEIN

1493

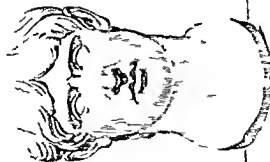


DESSEIN D'UN PEINTRE SUISSE



ΑΛΕΞΑΝΔΡΟΣ
ΦΙΛΙΠΠΟΥ
ΜΑΚΕΔΟΝΟΣ

ALEXANDER



ANTIGONE



LESSON IN SINGING

1 2 3

This picture is from the pilace Pitti, and is one of those which were usually attributed to Giorgione. The author of the *Musée de France* has no hesitation in assigning it to Lotto, whose style and colouring are very different from those of this master. When it is carefully compared with *The woman taken in adultery*, or any other painting by the same artist, few will hesitate to acquiesce in this opinion. The colouring of Lotto is less vigorous than that of Giorgione, his pencil is less firm, but, in general, it is more agreeable.

Ridolfi, in his life of this accomplished man, describes one of his pictures, which is, in every respect, similar to that of which we now speak. He had seen it in the house of the Tassi at Venice. It may possibly be the same, transferred by purchase, or exchange, or some other cause with which we are unacquainted, to the gallery of the grand dukes of Tuscany.

Lorenzo Lotto was born at Bergamo, and was in the height of his prosperity about the year 1529. He was a pupil of Andrea Previtali, and afterwards of Giovanni Bellini. He greatly admired the productions of Giorgione, and accordingly attempted to imitate them, in which he was so successful, that his works have been assigned to that more distinguished artist. He frequently practised both portrait and historical painting. One of the best of his paintings is a St Nicholas, in the Church of the Carmelites at Venice. Another of great reputation is a Madonna and child in the Church of St Spirito.

PLATE CXCIV.

Mountebanks of Provence.

KARL DU JARDIN

PAINTED ON CANVAS. HEIGHT SIXTEEN INCHES,
BREADTH ONE FOOT.

SOME mountebanks have erected their theatre near one of the buildings and the large wall of a monastery. One of them, with his left foot resting on a round box, is playing on the guitar in order to attract the notice of passengers, while another is holding a dog, whose throat he is examining. In front is another dog, with a little prick saddle, usually employed to carry their small stock of medicines. On a ground a little retired, an assistant is seen dancing to the music of the guitar.

A young dog is barking at him, and the one carrying the medicine, attracted by the rage of his comrade, seems disposed to follow his example.

This picture has been engraved by I. A. David, and J. J. Boisseau, and in the *Musée Française* by Dupré.

It was taken from the Louvre in 1815, and is now in the gallery at Hesse Cassel.

A picture corresponding in description with the preceding, is stated by Mr Smith to have been sold in a collection, anonymous, 1795, 40,000 assignats.

PLATE CXCIV.

Entertainment in the House of Simon the Pharisee.

PHILIP DE CHAMPAGNE.

PAINTED ON CANVAS. HEIGHT EIGHT FEET SIX INCHES SIX LINES
BREADTH FIVE FEET SIX INCHES.

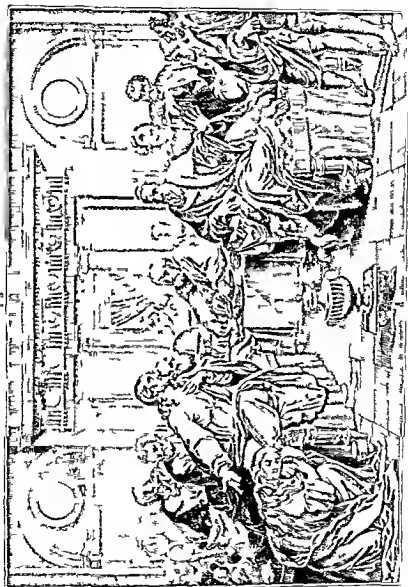
THE New Testament is an almost inexhaustible mine of subjects suitable for painting, and there are few artists who have not at times derived their materials from it. The Adoration of the Wise Men, the Entry into Jerusalem, the various episodes in the Passion, the Resurrection, and the Ascension, have been treated at once by the most distinguished pencils and the most obscure, but of these religious subjects it may be affirmed, that those which have most generally occupied the genius of painters, are the Marriage at Cana, the Last Supper, the Entertainment in the house of Levi, and Magdalene in the house of the Pharisee. In former days, there was scarcely a refectory to be found in a monastery or other religious house, which was not ornamented with some one or other of these last mentioned subjects executed with greater or less skill. The sumptuousness of these entertainments, the real or supposed magnificence of the apartments, the multitude of persons introduced, necessarily presented great attractions to the imagination of a painter, even although it be admitted that such scenes offered fewer resources in regard to expression.

The latter observation, however, will not apply to Magdalene in the house of the Pharisee. Here, expression unites with magnificence. The painter, in this instance, may avail himself of all the riches that luxury and opulence can offer to his pencil, while he calls into operation all the sensibilities of

M. EDWARDS
1864



HOUSTON'S OFFERINGS



THE EPIGRAMMATIST IN THE HOUSE OF THE HEALING

G. HETZEL
1893



AN OFFICER CAUSING REFUGEE WOMEN
TO BE SERVED

the heart. In what subject can he expect to succeed in delineating the charms of expression, if he is not inspired by this woman, whose gracefulness and beauty are still celebrated after the lapse of so many ages—if he be without warmth when representing her in the disorder of grief, drowned in tears, weighed down with contrition, and imploring pardon for all her acts of homage and devotion? On what head can he expect to impress dignity, clemency, affecting and paternal indulgence, if he does not impart them to the countenance of Christ, who, at this moment, is exercising the most lovely prerogative of the Divinity, that of forgiveness? If he be desirous to depict the passions which degrade humanity, the infamous avrice of Judas, who is indignant at the woman's prodigality, and regrets the loss of the perfumes he had scattered on the feet of a master he was so soon to betray, will open a fine field for their display. If such a scene as this be coldly rendered, it must therefore be the fault of the painter and not of the subject. Let us now attend to the manner in which P. de Champaigne has treated it.

The table is spread in a spacious apartment decorated by a portico behind. It is surrounded with Simon's guests, reclining on couches, according to the custom of some ancient people. Those occupied by Christ and the master of the feast are in front, and are distinguished by their elegant form and appearance. Christ is on the left of the picture. Magdalene is on the most advanced ground, and her position is almost recumbent. Her head rests in an affectionate manner on the left foot of the Saviour, which she supports with both her hands and covers with her beautiful hair in order to wipe off the perfume she has just poured over it. The vase which contained the perfume is on the floor beside her. Already the Saviour has pardoned her, and seems to be explaining to the assembly the motives for his indulgence. "And he said unto her, Thy sins are forgiven, thy faith hath saved thee." The action of the woman, and the words of Christ, have attracted the attention of all the spectators, and all of them give a different expression to the sentiments which so extraordinary a circumstance is fitted to inspire. Judas has left his place and is standing behind Simon, indicating by his gesture his indignation at the waste of so valuable a perfume. In general, the movements of each person are conformable to truth and nature. The

gesture of one of them only appears equivocal, or rather unsuitable to the gravity of such a scene. It is that of the young man who, with his finger on his mouth, seems to be regarding Magdalene with a malicious look. We may suppose that the painter has not considered the interpretations that may be given to this gesture. He no doubt introduced it for the sake of that variety which he wished to impart to his various figures. The real objection to it is, that it is deficient in dignity, and of no use in explaining the nature of the scene, and this very inutility renders it hurtful to the picture it was designed to embellish.

In regard to execution, this picture is full of beauties. Magdalene, Christ, and the Pharisæe, are admirably painted. Some of the heads of the apostles are also remarkable. In general, it may be considered as one of the successful works of this master. It is evident, however, that it is somewhat cramped by the space to which he was obliged to confine it. This has interfered with the distribution of the figures, many of which are crowded on each other rather than duly arranged. The result of this is, that the different grounds are not easily distinguished.

This painting was executed for a monastery in Paris. It underwent some restorations under the care of M. Nageon, the conservator of the gallery where it was for some time preserved. It is now in the Louvre.

PLATE CXXVI.

An Officer causing refreshments to be served to a Lady.

G. METZU

PAINTED ON WOOD. HIGH TWO FEET FORTY-ONE. BREADTH ONE FOOT THREE INCHES.

A DUTCH LADY is here represented seated. According to all appearance, she has just entered on a visit to an officer, who is standing with his hat in his hand and receiving her with respect. He has ordered a young servant to bring refreshments to the lady, and after supplying her with a glass of wine, the servant has stationed himself behind her chair, with a silver salver in his hand, having a lemon upon it.

If we may judge from the splendid dress of this cavalier, the rich belt he wears, the fringed gloves, one of which is seen lying on the ground, and the baton of command negligently leaning against a chair, as well as from the beauty of the tapestry and the sumptuous decoration of the apartment, he must be an officer of very high rank. The posture of the lady is equally dignified and becoming, however, from a certain disorder observable in her dress, and particularly from the coiffure of her head which she has raised in order to speak to the officer, it may be presumed that she has left her residence somewhat hurriedly, and is come to seek an asylum. All the different circumstances conspire to shew that the celebrated artist represents in this some historical scene. But of the persons, and the purposes of their meeting, we are entirely ignorant. The expression he has given to the figures precludes the possibility of supposing that any kind of gallantry mingles with their intercourse. The air of the lady is suppliant rather than timid. A sort of melancholy pervades her features, such as may have been produced by profound grief. The countenance of the officer is full of respect and sympathy, and he seems even more affected than she is. By consulting the events of the time when Metz painted this picture, it might, perhaps, be possible to discover the anecdote to which it refers, but as this could only be conjectural, the subject must ever remain in doubt.

But an acquaintance with the subject is of little importance, when we judge of this production in respect of art. As a familiar scene, it must surely be admitted to have very few superiors in regard to propriety, dignity, and execution. This beautiful picture must, in fact, be studied before we can conceive the perfection to which the Flemish painters carried not only picturesque effect, but also sentiment and expression. Here nothing is left to desire, and whether we consider this as a lady imploring a favour from the commandant of a town, or under the pressure of misfortune coming to solicit assistance from a grandee, or, finally, guided by some other motive having its source in a deeply affected heart, we cannot help feeling the assurance that she will obtain either justice or protection.

This picture has been long the property of the crown of France, and may now be seen in the Louvre. It was valued by the Experts du Musée, in 1816, at 25,000 francs, about £1000.

PLATE XXXVII.

Timorless before Alexander.

DOMINECHINO

PAINTED BY CAVASSI. HEIGHT THREE FEET FOUR INCHES SIX LINES.
BREADTH FOUR FEET SIX INCHES EIGHT LINES, FORM OBLONG.

PLUTARCH relates, in his Treatise on the Acts of Heroism which History ascribes to Women, that during the sack of Thebes by the army of Alexander the Great, a Thracian captain in the service of that conqueror violated a lady of distinguished birth, named Timocles, and added to the atrocity of this brutal act by forcing her to declare where she had concealed her treasures. The unfortunate woman availed herself of the aversion of this barbarian to punish him for the injury he had done her. She pointed out some pits to him, where she pretended that she had deposited her gold and valuables, and when the Thracian descended in search of them, she threw upon his head such a quantity of stones that he was instantly suffocated. When this incident was reported to Alexander, he praised the conduct of the woman, and forbade his soldiers henceforth to give way to similar outrages.

Such is the historical incident on which Dominechino has employed his pencil, and which he has treated with his usual superiority. He supposes that the King of Macedonia has caused Timocles to be brought before him, to hear her own recital of the injury she sustained, and the revenge she took. The hero, in his helmet and cuirass, is seated on a throne surrounded with his courtiers and guards, his buckler stands at his side, and he is leaning on a spear. Timocles is standing before him, with the guard who conducted her at her side. She is followed by two of her children, led by a soldier. Their tears indicate that they already feel the weight of the misfortune that has befallen their family. One of their brothers, yet an infant, is carried in the arms of a third guard. Other soldiers in their rear are employed in dragging forward the prisoners they happen to have captured. This scene is passing in a wide and open country. In the back ground the walls of Thebes are seen, with the victorious army entering at one of the gates, the porticulis of which is raised.

The composition, broad and learned, is worthy





SOCRATES



INDIAN RASCUTUS

of the celebrated painter by whose genius it was conceived. All the expressions are just. The attitude of Timocles is noble and simple. Her limbs are still bound, but her figure has all the dignity of a woman whose heart is pure and tranquil, and nothing denotes abasement or fear. The gesture of Alexander seems to intimate that he is reproaching the soldiers, almost all of whom have their eyes fixed on this woman, with the disgraceful abuse they make of victory. The grief of the children is rendered in an extremely natural manner. Indeed, the characters of all the figures in the picture well express the feelings which they might respectively be supposed to experience in such circumstances, and we can easily distinguish, in the countenances of some of the soldiers, the pity they feel for Timocles, as well as their own self-reproaches occasioned by the manner in which Alexander is addressing them.

If nearly all the characters are admirable, the correctness of the design is not less deserving of praise, but it perhaps might be wished that the chiro-scuro had been better distributed, and rendered more effectual. His great painter is very rarely chargeable with any deficiency in this respect. However this may be, it would be doing injustice to this work not to rank it among the most valuable of Domenechino's easel paintings.

All the different schools of painting now unite in exclaiming against the injustice of his contemporaries, and the disgraceful envy of his rivals. Posterity has well avenged him for the persecutions he endured, and he now enjoys an unsullied reputation. But the grave is now closed over him, and he cannot hear the many voices that unite in his praise. It is impossible not to be affected when we think that this great man died without one word of consolation being addressed to him. A pupil of the Carracci, Alarotti, regard him as their equal. Poussin, a better judge still, places him first after Raphael. Mengs regards him as the most correct designer, the truest colourist, the most universal master in all the theories of the art, and only wishes that he had displayed more elegance.

Notwithstanding the superior talent he has shewn in easel painting, connoisseurs admire him still more in his frescoes. If in the former he may be sometimes blamed for dryness or coldness, or an occasional want of roundness in the forms, the latter are always free from these defects, and he always

appears like himself—great, profound, correct, and harmonious. But this opinion, which all real judges entertain of his frescoes, ought to detract nothing from the well merited esteem in which his oil paintings are held. We may only refer to his *St Jerome*, *St Agnes*, *St Francis*, which was for a long time to be seen at Bologna, in the house of Count Zambecari, and numerous others of his productions. Finally, his excellence in this department is proved by the picture above described,—a work conceived as it might have been in the most flourishing ages of the art among the Greeks.

It has been long in possession of the French, and is at present in the National Collection.

PLATE CXXVIII

Two Ancient Muses—Socrates and Indian Bacchus.

Of all the philosophers of antiquity, Socrates is the individual whose memory is most revered, and the simplicity of his life, the purity of his morals, the power of his intellect, the elevation of his heart, the persecution of which he was the victim, and, finally, his tragical and magnanimous end, still continue to inspire the warmest interest. He was born at Athens. His father was a sculptor, named Sophroniscus, and his mother, Philotea, was known for her wisdom. He first engaged in his father's profession, and history has spoken of the beauty of three statues representing the graces, cut by his chisel. At the urgent entreaties of Crito, who had been delighted with the powers of his mind, he abandoned sculpture, and devoted himself wholly to philosophy,—a science which may almost be said to have been unknown before his time, and which, to use Cicero's expression, he brought down from heaven and introduced among men. Vanquisher of all the passions, indifferent to honours and riches, the friend of poverty from the principles of wisdom and not from stoical pride, he was well fitted to teach mankind the first notions of morality. It was in the human heart that he sought and found the germ of happiness. The knowledge of the human heart was his principal study, and he came to the conclusion, that man could not be happy

without justice, benevolence, and purity of morals. He is well known to have founded a celebrated school. The attachment of his pupils to him was extreme. His love of independence accustomed him to a certain liberty of thought, the unrestrained expression of which procured him many enemies. He was accused of atheism—the man who first imparted to the Greeks the true notion of the Divinity! Aristophanes dishonoured himself, by making him the object of public ridicule. Every one is acquainted with the death of this great man, and of all the unjust sentences ever pronounced, it may be affirmed that none have thrown such indelible infamy on the judges, as that by which Socrates was condemned.

A great desire has been shewn, in all ages, to have a faithful representation of Socrates. The authenticity of the portrait now presented, can scarcely be called in question. The proofs of its authenticity will be found at length in the *Musee Pio-Clementine*. It is a *Hermes* composed of *Pentelie marble*.

Hermes of the *Indian Bacchus* were common among the Greeks and Romans. As god of vintage and feasts, they placed his image in gardens, and in the avenues of their country houses, to indicate that these were designed to be abodes of pleasure. The hair is arranged and curled like that of a woman, and this peculiarity may alone suffice, as *Visconti* remarks, to prevent these *Hermes* being taken for portraits of Plato, as has sometimes been done by some inconsiderate antiquaries.

PLATE CXXIX.

Hercules between Vice and Virtue.

H. CARACCI

PAINTED ON CANVAS: HEIGHT, FOURTEEN INCHES, BREADTH
SEVENTEEN INCHES SIX LINES

BELLORI, in his work entitled *Le Vite de Pittori Moderni*, has described some of *Hannibal Caracci's* pictures with much minuteness of detail. Among others he mentions one called *Hercole Bivio*, of which that which we now publish seems to be an exact repetition, on a small scale. Bellori's account is as follows:—

The *Sophist Prodicus*, in one of the lessons he

gave to youth, attempted, by means of an ingenious allegory, to convey to his disciples an idea of the contests which reason and sense have to undergo, at an age unhappily so exposed to seduction. He, therefore, pretended that *Hercules*, when a young man, pondering in a state of uncertainty between his passions which enticed him to pleasure, and the elevated sentiments of his heart which prompted him to great actions, found himself placed between two women, *Virtue* and *Pleasure*, and that each of them in succession employed all her art to prevail on him to follow her. This is the poetical idea which *H. Caracci* has seized, and which he has invested with all the charms of painting.

He has presented *Hercules*, continues *Bellori*, as a young man seated on a rock, he has halted between two paths, uncertain which of them to follow, and this indecision agitates him, and renders him pensive. He is leaning on his formidable knotty club, his right leg drawn in and resting upon a stone, the other extended. The painter has displayed such skill in the attitude, as to render it obvious that *Hercules* has not seated himself from fatigue, but from the doubt in which he is plunged. He is listening attentively, but undecidedly, to the discourse of two women at his side, one of them, seen nearly in a front view, is pointing out to him a narrow and crooked pathway, which he must traverse in order to ascend a steep and desolate mountain, the top of which, however, is covered with verdure and delicious gardens. The countenance of this female is majestic and severe, and she has no other ornament but her hair, which falls negligently on her back. With one hand she holds up a portion of her dress, that she may walk more easily along the narrow path, to which she seems already advancing; her other arm, entirely naked, but strong and vigorous, points out to *Hercules* the summit of the mountain as the termination of his journey. She seems to say to him, Rise and follow me, triumph over all fatigues, and you will at last attain to the rank of the immortals. The other female, gracefully clothed, with her shoulders uncovered, and elegantly draped with a thin gauze, whose transparency does not hide her seductive beauties, points out to *Hercules* the road to pleasure, broad, easy, and smooth, scattered with the flowers of spring, and perfumed with ambrosia, and by a tender and voluptuous smile, tries to excite



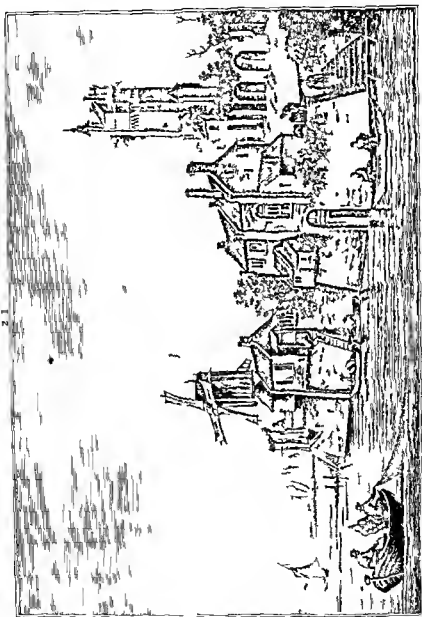
THE SCENE BETWEEN PARIS AND MENELAUS



PIPE

70. PETER

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VUE 7 CH A CANAL

the desires of the young hero. He hears the two females with attention, but his look does not remain fixed on either, and yet, by the expression of his countenance, we may venture to predict that Virtue will triumph. At the foot of the figure representing the latter, and in the angle of the picture, the painter has placed another figure, entirely naked, and only half of the body visible, it is that of a poet crowned with laurels, having an open book in his hand, in order to inscribe the mighty deeds of Hercules. The painter, as Bellori remarks, has ingeniously placed a palm tree behind the hero, on which he is leaning, a happy presage that the love of glory will soon prevail over that of pleasure.

The painting thus described by Bellori ornamented one of the apartments of the Farnese palace at Rome, and it is obvious, that in invention, composition, and expression, it is, in every respect, similar to the present.

PLATE CC.

The Element of Fire.

AUGUSTINE CARACCI

PAINTED ON CANVASS, OF AN OVAL FORM. HEIGHT THREE FEET FOUR INCHES, WIDTH, FOUR FEET ONE INCH.

This plate represents another of the four elements executed by the Caracci for the palace of the Duke of Modena. It consists of the sombre Pluto, his head surrounded with a coronet of iron, his chin shrouded by a long beard, tufted and tangled, and he is borne upwards on thick clouds issuing from Tartarus. He leans on his inexorable Cerberus, and holds in his hand a brazen sceptre, and the key of the infernal regions, whose gates are closed without recall on the unhappy beings who have once entered his gloomy realms.

This figure is well disposed and foreshortened, and is more poetically composed than the other elements constituting the series.

PLATE CC.

View on a Canal.

JOHN VAN GOYEN.

PAINTED ON CANVASS. HEIGHT THREE FEET ONE INCH, BREADTH FOUR FEET THREE INCHES.

On the banks of a canal where some fishermen are throwing their nets, the painter has placed the ruins of an old castle, some rustic houses, and a windmill, at the foot of which some sailors are guiding a boat loaded with grain, which is carried up to the mill by a ladder. On the left, and in the distance, we perceive a village, and some boats sailing on the canal.

None of the Dutch landscape painters composed with more grace, or selected their lines more happily than Van Goyen. Unhappily, this is almost the only merit of this skilful man, that we can properly appreciate in the present day, for he was accustomed to employ Herlem blue for his skies, trees, terraces, &c., which was supposed in his time to be superior to ultramarine, and after the lapse of a few years this blue became gray. All Van Goyen's pictures, therefore, have a gray appearance. But notwithstanding this alteration, which he could not foresee, what connoisseur or man of taste can regard the pictures of this master without a lively interest? What facility and delightful execution! What an agreeable choice of pleasant sites and picturesque buildings! What truth in his manner of grouping the figures, and how well do their movements correspond to their occupations!

Van Goyen preceded Teniers the younger, and yet it almost appears that he had studied his productions, the analogy is so perfect, that many of his pictures have been taken for the productions of Teniers. Many overlook his works as undeserving of particular notice, but the true friend of the art will always rank him among the greatest of landscape painters. He was at once an able designer and a great composer, and it is much to be lamented that time, by changing his colours, should have torn a leaf from his laurel crown.

He was born at Leyden in 1596, and learned the rudiments of his art under various masters, of whom the best known are William Garretsen and Isaac Vandervelde. His indefatigable industry,

joined to great natural endowments, enabled him to make rapid progress, and he soon rose to general esteem, and his works became spread through most parts of Europe. "His best works are valued so highly, especially in the Low Countries, that they fetch large prices, being ranked in Holland with the pictures of Teniers, and at this time are not easily procured, particularly when undamaged, though his slighter performances are sufficiently common. The rapid execution of this master appears from a story related by Hoogstraen. He tells us that Van Goyen, Knipbergen, and Ponceles, had agreed to paint a picture in one day, in the presence of other artists, for a considerable wager, and that the artists were to determine which was the best. As soon as Van Goyen took the panel, without making any sketch, he laid on the light colour for the sky, and then rubbed on different shades of brown, laying masses of light in the foreground on several spots. Out of that confused appearance, he touched every part with such wonderful celerity and spirit, so as to produce trees, buildings, water, distant hills, vessels lying before a seaport, and boats filled with people properly employed. He finished it perfectly, before the appointed time, to the astonishment of the spectators, who declared it an excellent performance. Knipbergen proceeded in a different manner, for instead of beginning to colour his canvas, he sketched on his palette the design which he had formed in his imagination, and took pains to give it as much correctness as he possibly could, every rock, tree, waterfall, or other object, was disposed in the manner it was intended to be finished in the painting, and he ventured no farther than to transfer each part from the sketch to the canvas. This picture also was executed within the time, and was allowed to be extremely good, as well for design as for the colouring and handling. But the method observed by Ponceles differed from both, for when he took his palette and pencils in his hand, he sat reasoning and reflecting on his subject, being of opinion that thought and reflection were fully as requisite before an artist begin his work, as the management of the pencil was afterwards. His composition was a sea piece, admirably designed, and delicately finished, within the time appointed. The judges having deliberated, gave their united voices in favour of Ponceles, observing, that though the other pictures were full of spirit, taste, and good

colouring, yet, in that of the latter, there was equal merit in the handling and colouring, and more truth, as being the result of attentive thought and judicious premeditation."* Van Goyen died at the Hague in 1736.

PLATE CXXI.

Cupid—Statue.

THE son of Venus is here employed in bending his fatal bow. The effort he makes for this purpose inclines the upper part of his body forwards, and bends his knees and legs. The statue has represented him with his wings extended. The idea is spirited, he is just about to discharge one of his treacherous shafts, and then take wing.

This beautiful statue is of Parian marble. M. Visconti thinks that it may be a copy of the celebrated bronze Cupid, which the Thespians kept at Lysippus, and which is mentioned by Pausanias. A great many repetitions have been left by the ancients.

The present figure has suffered from the ravages of time, but has been judiciously repaired, the right arm and the legs are modern. All the ancient parts are of the greatest beauty, and must be the workmanship of a first-rate statuary.

The statue is four feet seven inches in height, French measure.

PLATE CXXII.

Serapis and Minerva.

COLOSSAL BUSTS

St Augustine relates, that about the time of the patriarchs Jacob and Joseph, Apis, king of the Egyptians, landed with his fleet in Egypt, that he did there, and was raised to the rank of the greatest deity of the Egyptians, under the name of Serapis. St Augustine adds, that the name of Apis was changed into Serapis, because the tomb, or sarcophagus, is called *soros* in Greek, and that the divine honours decreed to Apis having been rendered to him in his tomb before a temple was erected, they consequently united the two words *Soros* and *Apis*,

* Pilkington's Dic. in roc.



CUPID



PSYCHE PRESENTED TO JUPITER

which thus composed the name *Serapis*, since become by the alteration of the letter *o* into *e*, *Serape*, which is still in use.

He must, therefore, be looked upon as the *Jupiter* of the Egyptians. He is sometimes found with the three names, *Jupiter*, the *Sun*, and *Serapis*. Sometimes also the word *Zeus* (*god of life*) is associated with *Serapis*. He also represents *Pluto*, when he appears accompanied with *Cerberus*.

In the colossal bust here represented, he may be said to be at the same time *Jupiter*, the *Sun*, and *Pluto*,—*Jupiter*, by his features, which are almost all like those assigned to him by the Greeks, the *Sun*, by the rays surrounding him, and the *nudus* or *calathus* he wears on his head, the symbol of the abundance produced by the sun, and finally, *Pluto*, by the beard, and the manner in which the hair is slicked on the forehead. The most ancient of the temples of *Serapis* was at *Memphis*, and the richest at *Canopus*.

The rays of gilded bronze now surrounding the head are modern, but it is unquestionable that similar ones formerly existed, since the holes in which they are set are ancient, and had been used for this purpose in the diadem surrounding the head.

This colossal bust was found at *Colombaro*, three leagues from *Rome*, on the *Via Appia*, in the same excavation where the famous *Discobolus* in repose was discovered. It is believed that the Emperor *Gallus* had a country house in this place. It was afterwards placed in the *Vatican*.

The other colossal bust represents *Minerva*. She is covered with a helmet, and armed with the *ægis*. The right shoulder is more elevated than the left, this may probably be to signify that this goddess is usually leaning upon a pike. This beautiful bust is full of truth, and the nobleness of the style is deserving of admiration. It has lost much of the reputation, however, it formerly enjoyed at the *Villa Albani*, since it was discovered to be a repetition of the celebrated *Pallas of Velletri*, figured on a former plate.

This bust is of *Pentelic marble*. It was discovered in the territory of *Tusculum*, now *Frascata*, in a place where the country house of *Lucius Murena* formerly stood.

* See vol. I. plate VII.

PLATE CCIV.

Assembly of the Gods; *Psyche* presented to *Jupiter*.

POLIDORO CALDARA DA CARAVAGGIO

PAINTED IN ENAMEL ON WOOD. HEIGHT THREE FEET ONE INCH.
BREADTH FOUR FEET NINE INCHES SIX LINES.

POLIDORO CALDARA is most generally known by the name of *Polidoro da Caravaggio*. He received this surname from the place of his birth,—that is, from *Caravaggio*, a Milanese burgh. This surname has thus been adopted by two celebrated painters, namely, by the individual in question, and by *Michel Angelo Amerigi*, and this adoption of its name has perhaps contributed more to signalize it as a burgh than the battle fought under its walls in 1446.

The history of *Polidoro da Caravaggio* supplies another example, which may be cited in opposition to those who deny that certain men are born with an insuperable propensity to some particular profession. Born in the utmost intelligence, *Polidoro* seemed in every way destined for some mercenary occupation. While young, he came to *Rome*, to try to gain a livelihood, and was employed as a common labourer by *Raphael's* pupils. But the sight of their works, and the master-pieces of their instructor, inflamed his imagination. He devoted his resting hours, as well as his nights, to drawing the most beautiful models of antiquity, without any other guide than nature. His attempts astonished *Raphael*. He took him under his charge, and the labourer became, in a few years, one of the most celebrated painters of this beautiful school.

In his descriptive catalogue of the pictures belonging to the French crown, *L'Épique* pretends that *Polidoro* wished to seize the moment when *Jupiter* proposed to the gods to admit *Ganymede* to be cup-bearer. It is evident that this historian has not taken the trouble to examine the subject chosen by the painter. *Jupiter* could not propose *Ganymede* for the functions he is exercising already, since the young man is occupied in this scene in filling cups with nectar. The slightest glance at the composition shows that there is no obscurity in the subject, it being at once perceived that it is *Hebe's* entrance into *Olympus*, introduced by *Mercury*. Almost every look is fixed on her. They have just arrived,

and are still walking forwards while all the rest are either seated, or in an immovable attitude. The father of thunder, in order to encourage the timid deity, whose eyes are dazzled at the splendour which surrounds her, is stretching out his arm in order to present her with a cup, while Cupid, leaning on Jupiter's thigh, smiles maliciously at the appearance of this beauty, clothed in all the charms of youth and modesty. Juno, seated by the side of her spouse, already betrays her jealousy by her constrained posture, gloomy air, and downcast looks, while, on the contrary, we perceive, in the features and inflamed eyes of Hercules, the birth of a passion one day to be crowned by marriage. Minerva alone seems to regard it as unworthy of her wisdom to shew any interest in this scene, and is listening to a concert of some muses grouped round her.

It must be admitted, that in purely mythological scenes, the heart finds little to interest it. These personages being of a superior nature, and wholly different from ours, cannot attract our sympathy. Their pleasures and pains are alike indifferent to us, the notion that nothing can withstand their power, destroys all the interest we might otherwise feel in the sentiments which animate them, and whatever position they may be placed in fails to affect us, from the consideration that it is quite superfluous to have any fear for them. Humanize (if such an expression may be used) the scene described above, —suppose for a moment, that this is a beautiful female, endowed with all the attractions of youth, brought before a formidable and haughty monarch, who is softened by the sight of her innocence and beauty —notice in the silent jealousy of this king's wife, the dangers to which this inexperienced creature is exposed —and think of the disorder and contention likely to be produced in this court by the love of the hero who is so struck by her appearance, —having made these suppositions, the spectator will not witness this scene without interest, he will tremble for the young nymph, and be desirous to know the events that followed this first introduction.

In such mythological subjects, therefore, the painter's only merits of attracting admiration are the grand character of his personages, the beautiful he imparts to them, and the correct manner in which he draws them, and in all these respects Polidoro deserves the commendation which cannot be withheld from this picture. In fact, the works of this justly celebrated artist are always distin-

guished for the beautiful character of the heads, nobleness of conception, and the excellent disposition of the draperies. In general, he preferred to paint in *chiaro-scuro*, and it is more particularly in this department that his fame is connected with that of Raphael. It was then the fashion to decorate the exterior of buildings with paintings, —a practice which was the means of procuring much reputation for Polidoro. For decorations of that description he employed a kind of design named *sgrafitto*, the art of which consisted in drawing with a metal point on a white plaster placed on a black ground. It is easy to conceive what excellent embellishments for the facades of buildings might in this manner be produced by a man of Polidoro's genius.

The vicissitudes of war compelled him to leave Rome in 1527. He went first to Naples, and afterwards to Messina, where he gained considerable sums by the exercise of his profession. Having collected all his property in order to return to his native country, he was murdered by his servant, who was instigated to this crime by the desire of getting possession of some of his wealth.

PLATE CCV.

Cupid and Psyche.

GROUP

The ancients have often made use of this allegory to represent the union of the soul and body. It may be presumed that such likewise was the intention of the sculptor by whom this beautiful group was executed. It is composed of Paris in marble, and formerly belonged to the Cardinal Alexander Albani. It was placed in the Museum of the Capitol in the time of Clement XII.

PLATE CCVI.

Paris and Omphale.

BUSTS

The figure on the right of this plate represents Paris, one of the sons of Priam, so well known for his love for the wife of Menelaus, and whose passionate folly embroiled Greece and Asia in war,



SCULPT. & ENGRAVED.

AND PARACCI

2-7



HER COLES STRANGLING THE SERPENTS



PHANORA AND HIPPOCLITUS

and drew numberless calamities on his country and family. His head is covered with a Phrygian bonnet. The arrangement of his hair adds still more to the effeminate softness which is conspicuous in his features, being disposed with much art and grace, and hanging in curls over his forehead and ears. Every one is acquainted with the energetic reproaches which his brother Hector, in the Iliad, addresses to him on account of his effeminate manner of adorning himself, as unworthy of a man stained by blood to so many heroes.

This head, which is as beautiful as its preservation is perfect, is a valuable monument of ancient sculpture. It is of Pentelic marble, and was formerly in the Villa Albani.

The other bust is supposed to represent Omphale, queen of Lydia. Hercules was passionately attached to her. He killed, on the banks of the Singaris, an enormous serpent which laid waste Lydia, and the smiles of Omphale were the reward of this service.

The style of this head is severe, and seems to belong to the most flourishing period of the art. The coiffure consists of a lion's skin. Like the preceding bust, this is composed of Pentelic marble, and was formerly in the Villa Albani.

PLATE CXXVII.

Hercules strangling the Serpents.

AUGUSTINE CARACCI

PAINTED ON WOOD: HEIGHT SIX INCHES, BREADTH FIVE INCHES

PHILODORUS relates, that Hercules, son of Jupiter and Alcmena, when lying in his cradle with his twin brother Iphiclus, was assailed by two serpents, sent by Amphitrion in order to discover which of the two children was his. Iphiclus was alarmed, and saved himself by flight. Hercules strangled the two monsters, and, by this early act of strength and heroism, revealed his divine origin. This action forms the subject of the present beautiful picture.

Although this production is attributed to Augustine Caracci, it may possibly be by his brother Hannibal. It was purchased at Rome from a French sculptor, and was subsequently in the Orleans Collection, which was sold to M. Laborde Mereville, and brought to England.

PLATE CXXVIII.

Phædra and Hippolitus

PIERRE GUERIN

PAINTED ON CANVAS: HEIGHT EIGHT FEET BREADTH ELEVEN FEET

Four persons compose the scene of this fine picture,—Phædra, Hippolitus, Theseus, and Cænone.

Phædra is placed on the same seat with Theseus. She has already accused Hippolitus, and still holds in her hand the sword which she had snatched from the young prince in the excitement of her passion. Cænone approaches and whispers in her ear, recommending a criminal discretion. Theseus, justly enraged, overwhelms his son with reproaches. Hippolitus repels them with all the calmness, modesty, and dignity of innocence.

Phædra is seen in a front view. The paleness of her countenance indicates the agitation of her mind. Her eyes are full of tears, but fixed and immovable. The expression of her countenance leads Cænone to make a gesture of itself sufficient to reveal the truth to Theseus, if the composition of the picture had not been carefully considered. Theseus is seen in profile, and the heroic and firm passion conspicuous on his flushed forehead, in his contracted brow, and drawn up lips, at once indicates the protecting husband and enraged judge, but still influenced by the feelings of a father. His left arm is thrown round his guilty spouse, while his right hand, strongly clenched and contracted by passion, rests on his knee, as he yet hesitates whether he should employ it to drive his son from his presence. Hippolitus, the very image of modesty, and full of filial affection, dignified and even sublime in the expression of his countenance, stands with his eyes fixed on the ground, and making only a motion with his hand expressive of his innocence. Thus, truth in the characters, grandeur in the expressions, accuracy and depth in the passions, form the poetical department of this work.

As a work of art, it may be affirmed that the design is in general admirable. The heads of Theseus, Hippolitus, and Phædra, are masterpieces for expression. The entire figure of the young man is excellent, and the leg of Theseus is a model both

in drawing and colouring. The latter, indeed, is agreeable throughout, the shades highly transparent, and the harmony complete. No useless accessory nor superfluous ornament can be any where detected. By the side of Theseus lies his buckler, on which some of his actions are represented. Two dogs are at the feet of Hippolitus, one of them sleeping peaceably, an ingenious allegory of confidence and fidelity.

PLATE CXX.

The Knife-Grinder.

D TENIERS

PAINTED BY WOOD HEIGHT FOURTEEN INCHES FIVE LINES
BREADTH TEN INCHES

ONE of those travelling Grinders (called, not inexpressively, *gagne petit* in many parts of the Continent) who frequent towns and villages, pushing their little apparatus before them on a kind of wheel barrow, has halted in a Flemish hamlet, whose inhabitants have brought him some knives to repair. In the background are seen some of the houses of the village, and two peasants standing in front of one of them.

This production is of very trifling interest, and in spite of the enormous number of pictures which have emanated from Teniers pencil, it is surprising that he should have thought of choosing such a subject, although, as is usual in his case, the colouring is admirable, and the execution faultless. After reflecting on the reason of his choice, the author of the *Musee de France* suggests that he may have been influenced by some consideration as the following.

Limosin and Franche Comté have long been the provinces which afforded the greatest number of these itinerant cutlers. They were easily recognized by their lumpy and heavy appearance, and their generally inexpressive countenance, the features indicating nothing but ignorance. Their stature was commonly small, their limbs thin and ill shaped, their dress usually ragged and miserable. It must be admitted, however, that in this instance we perceive none of the usual characters of these men.

There is a fierce and bold expression in this figure quite foreign to his condition. His eyes are lively and animated, his dress carefully arranged, his hair not neglected, and he wears a feather in his hat with quite a military air. His attention seems to be absorbed by some object of more importance than that with which his hands are occupied, and he is watching it attentively. May not these circumstances afford some ground for conjecturing that this is a portrait of one of those celebrated partisans who travelled about during the war, in every kind of ingenious disguise, in order to examine the position of towns and other places, with the view of enabling their own troops to attack them with more success? The name of this individual has not been preserved, and we have thus lost the clue to the painter's intention, we, therefore, perceive nothing but a knife-grinder in a subject which originally must have been much more worthy of occupying the pencil of this great artist. The above explanation however, is purely conjectural, but it may perhaps derive some weight from the consideration that Teniers was seldom accustomed to give a nobler air to his personages than was natural to them, and in this figure there is a degree of dignity which is by no means common in his characters.

PLATE CXXI.

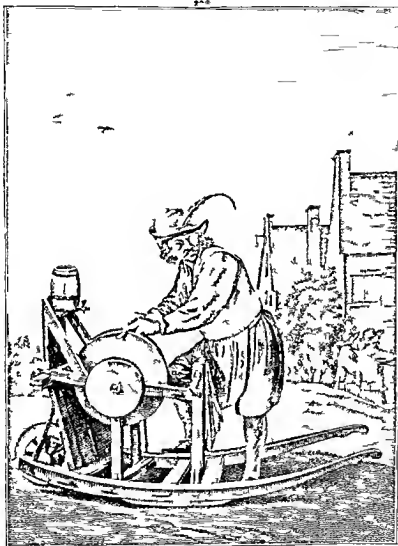
Apollo with the Griffin.

STATUE

THIS group belongs to the Museum of the Capitol. It is composed of Pentelic marble, and was discovered in the territory of Troia, near a sulphurous pool of water, known by the name of *Zalfir*.

The sculptor has given to this deity of the fine arts the same attitude as that of the Lycian Apollo. He seems to be indulging in repose after accompanying the melodious sounds of his lyre with his voice. His right arm is carelessly resting on his head, and his left supports his lyre, which stands on the trunk of a laurel, although the latter is concealed from view by the chimneys negligently hanging from his arm. The Griffin, the attribute of the god, is placed at his feet. This animal, with

W. WHEELS
2nd



KNIFE GRINDER •



PHILOSOPHER

her chair he seems to regard both the ladies with interest, and to be pleased with the music of the younger. From his holding his hat in his hand, it may perhaps be inferred that he does not belong to the house, but he is obviously received on a very familiar footing. It is probable that all the three figures are portraits, and that it is a family scene which the skilful artist has here delineated.

This painter's productions are always so excellent, that every time they are referred to, it must be in similar terms of commendation. In the present instance, we find his usual dignity in the choice of his figures, and in the attitudes he assigns to them. If he rival the most celebrated painters in high finishing, he excels most that have been distinguished for that quality by his broadness of manner, profound knowledge of the art of degradations, and the truth of his colours.

The apartment in which this scene is passing is extremely rich. The hangings, ornaments, marbles, friezes, the frame work of the tapestry and of the pictures, testify the taste of the painter, and the fertility of his fancy.

To all these qualities, this picture adds that of being in such a perfect state of preservation, that although it has been in existence for upwards of a century and a half, it looks as if it had been painted only a few years ago.

It was taken by Napoleon from the Hague Gallery, to which it was restored in 1816. It is valued at four hundred guineas.

PLATE XXXIII.

Martyrdom of St Agnes.

DOMINICHINO

PAINTED ON CANVAS HEIGHT SIXTEEN FEET TWO INCHES
BREADTH TEN FEET FIVE INCHES

This picture formerly decorated the high altar of a convent in Bologna. The composition is grand as a whole, and the details are rendered with much truth. The expression of the saint is particularly admired, as she is stricken with the fatal dagger, and falls backwards, with her eyes raised to heaven, on her ruthless executioner. The judge seems to be astonished at the fortitude of his victim. The

action of the figures is good, and the heavenly host, who occupy the upper portion of the scene, diminish, by their tranquil and happy appearance, the horror inspired by the principal scene. It were to be wished that the figure of the executioner had been better developed, and that the women and children had been more remote from the bloody spectacle. The ground on which the tribunal of the Prefect Simphorius is placed, is not sufficiently indicated. The two executioners thrown on the ground might readily be taken for two martyrs. The artist should have adopted some means to remove any ambiguity in this respect. These defects are counterbalanced by great beauties, and the work is justly esteemed. It is now in the academy of Bologna.

"The martyrdom of St Agnes, formerly belonging to the church of that name, and ranked among the finest productions of Dominechino. A deep-toned, grand, and richly painted picture, crowded with figures, and a background of fine action. The serene and beautiful countenance of the saint is irradiated by an expression of rapt holiness and heavenly resignation infinitely touching, and finely contrasting with the terror and amazement, described with admirable skill and effect, in the attitudes of the surrounding multitude. The episode of the two women forming the foreground of one corner of the picture, who are represented as hiding the face, and stifling the screams of a terrified child, affords a scene of fine action, very admirably delineated. But yet the act of the martyrdom is too deliberate. The murderer, plunging his dagger into her bosom, should turn off with something of horror from a deed committed in cold blood, unexcited by any principle of fury or revenge."

PLATE XXXIV

CERES.

COLOSSAL STATUE

HEIGHT EIGHT FEET NINE INCHES

This colossal statue is of Pentelic marble, and many centuries have elapsed since it was discovered. It is asserted that it was exposed for upwards of

DOMINICANO.

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MARKTSTADT 7.7.1870.



THE NEW BAPTISM OF THE BAPTIST OF THE JORDAN



CORREGGIO

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MARRIAGE OF ST. CATHERINE.

three hundred years at Rome, in the court of a palace, in which also was found a colossal Melpomene, afterwards to be represented. The place where it was stationed at Rome, as well as the Melpomene, is very near the theatre of Pompey, where a statue of this celebrated Roman—likewise colossal—was discovered, and this proximity of the two situations affords some ground for the belief that both this Ceres and the Melpomene formed part of that superb theatre. This is the opinion of some of the best judges who have inquired into the subject.

A French critic remarks with justice that the title of Ceres has been given to this statue only in consequence of the attributes which have been assigned to it by modern restorers. The head is antique, and bears neither a crown of the ears of corn, nor the veil with which the ancients were wont to cover the head of this deity. Nothing, therefore, can be more uncertain than the real name.

There is great reason to believe that this is an architectural statue. On comparing it with the Pallas of Velletri, it will appear that the latter has much more movement indicated in the chest. This Ceres may have been used as a caryatide, a conjecture which is rendered more probable by the flat shape of the back. There is little doubt, therefore, that its original destination was to form part of the general economy of a facade in some great building.

PLATE CXXV.

St John Baptizing on the Banks of the Jordan.

N. POUSSIN

PAINTED ON CANVAS. HEIGHT TWO FEET ELEVEN INCHES.
BREADTH THREE FEET SEVEN INCHES AND A HALF.

This composition has a simplicity of character extremely well adapted to the subject. The pantomime of the different personages is varied, although the artist has not availed himself of strongly contrasted attitudes. The groups are naturally distributed, and a becoming tranquillity and devotional feeling pervades the piece. Men, women, and children are hastening from all parts to receive baptism, some by water, others by land; some on

foot, and others on horseback. Some are employed in stripping off their clothes, that the rite may be administered to them, and a group of women are bringing forward some little children apparently for the same purpose. The whole of the details are well managed, and afford a good example of Poussin's manner. The design, however, is not very pure, but there cannot be said to be any great deviation from strict propriety. The artist seems to have despised high finishing in this and many other of his works, as that could add nothing to the poetry of the conception. He seldom can be said to allure the eyes, he desires to act on the senses only so far as to enable him to affect the heart. A superficial observer is not fascinated by the charms of his colouring, but power and depth of feeling are conspicuous in all that he produces.

PLATE CXXVI.

Marriage of St Catherine.

ANTONIO CORREGIO

PAINTED ON WOOD. HEIGHT THREE FEET EIGHT INCHES. BREADTH
THREE FEET EIGHT INCHES.

This subject, the marriage of St Catherine, which has often been represented by painters, is derived from an old legend of which an account is given by some monkish writers. She was a native of Alexandria, and is represented as having seen a mysterious vision some time before her baptism. The mother of Christ, along with the infant Jesus, is said to have appeared to her, and the Virgin urged her son to choose Catherine as one of his most faithful servants, and to rank her among the most beloved of his spouses, the child rejected the proposal with horror, alleging that she had not yet been regenerated by the waters of baptism. On awaking, Catherine caused that rite to be administered, and was soon favoured with a second vision. Jesus Christ appeared to her, and in presence of his mother, not only admitted her among his servants, but also among the number of his spouses. When she awoke, she found that a mysterious ring had been placed on one of her fingers. She afterwards suffered martyrdom, for which reason the pictures in which she is introduced often contain figures of a wheel,

a palm branch, or some other allusion to her violent death

Corregio has conceived and composed the scene of St Catherine's espousals with Christ in the following manner —

The Virgin is seated, holding the infant Jesus on her knees. St Catherine is standing before her, her left hand resting on a wheel, which was said to be the instrument of her martyrdom. She extends her right hand to Jesus, which the Virgin supports complaisantly with hers. The infant has seized one of her fingers and is about to adorn it with the nuptial ring. The person standing behind St Catherine is St Sebastian. Joyfulness and affectionate interest are depicted on his features. He is reflecting on the mysterious union of the Redeemer with a mere mortal, and holds in his hands some arrows, intimating that it was by these he met his death by order of Dioclesian. He was one of the favourites of this emperor, and captain of his guards. In the back part of the picture, and on a more elevated ground, Corregio has sketched the martyrdom of this saint, and still farther in the distance a female is seen in a suppliant posture pursued by a horseman. This is supposed to be an episode in the martyrdom of St Catherine.

The different epochs when St Catherine and St Sebastian lived render it sufficiently singular that they should be associated as contemporaries in the same scene. It may be supposed, in explanation of this anomaly, that Corregio executed the picture for some family who looked upon both these as their patron saints.

The character of the heads in this piece bears an obvious resemblance to those of the most celebrated productions of this great painter, — to those, for example, of the Antiope and St Jerome. This repetition of the same features in many of his different works, may be regarded as a presumption that he took as models either some of the members of his own family, or some of his friends whom he held in particular estimation.

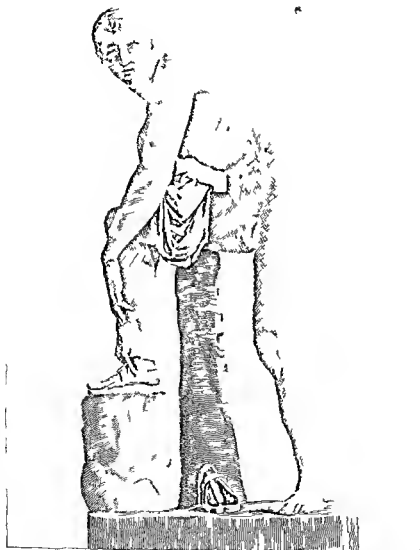
This production must have been executed when his high powers were in their greatest vigour, and it certainly ought to be regarded as one of his chef-d'œuvre. It exemplifies all for which he was most distinguished, both in colour and gracefulness. The expression of St Catherine combines, in a remarkable degree, the natural simplicity and shrinking modesty of a young virgin, with the tranquillity and

satisfaction of a pious heart. How kindly the mother of Jesus supports her, without, however, withdrawing her maternal affection from attending to the movements of her child! The manner in which the three hands are united is a beautiful instance of a great difficulty being most successfully surmounted. It will be seen that it was exceedingly difficult to adjust them so united without falling into confusion, and producing a disagreeable effect; but all the three are admirably managed, and if it were possible to detach them from the picture, they would of themselves indicate the motives which actuate the figures to which they belong.

It must be allowed, that of all painters Corregio has rendered the feelings and sensations of the heart with the greatest delicacy, by his consummate skill in making the expression of the countenance harmonize with the motions of the hands. From this there result a unity and a power of conveying to the spectator a knowledge of the passions which influence the actors in his pictures, which few other artists have attained.

Mengs speaks of this picture in the second volume of his work, and informs us that it was presented by the Cardinal Barberini to the Cardinal Mazarin. After the decease of this minister, these productions passed into the collection of the kings of France. "This beautiful work," Mengs continues, "has always been held in the highest esteem, as proved by the numerous copies that have been taken of it, some of which are executed even by celebrated masters." It may be inferred from this mode of speaking that Mengs had never seen this picture, and that he formed his opinion of it merely from inspecting copies, from the report of other, or perhaps from the description of L'Epicure. Had not this been the case, he certainly would not have confined himself to such measured terms in speaking of a work which has excited the admiration of every competent judge.

This picture must have been entirely unknown to another skilful critic, Vasari, for it is not included in the enumeration which he gives of Corregio's pictures.



PLATE



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PLATE CCXVIE.

Jason, usually called Cincinnatus.

STATUE

It is not easy to conceive what circumstances have led to the belief that this figure is a portrait of the celebrated Roman, Cincinnatus. Such a notion is quite opposed to the idea which history gives us of that individual, and of the age he must have attained when his services became so important as to render him worthy of having his image transmitted to posterity. It would, likewise, be utterly inconsistent with propriety for the statuary to have represented such a grave personage in a state of complete nudity, and in other respects so unlike his real condition. The error has been perpetuated and extended by the artist who repaired the ancient plinth having ornamented it with a ploughshare, thus attempting to give authenticity to an erroneous opinion by a supposed attribute.

The enlightened Visconti has examined this statue with much attention. The total nudity of the figure, the action in which it is engaged, the air of surprise visible in the head, which is engrossed with some object altogether different from that with which the hands are employed, and, finally, the sandal lying on the ground, have suggested to that learned observer an interpretation much more consistent with truth, for, on comparing these circumstances with certain incidents in the life of Jason, they scarcely leave room for doubt that this is a representation of the son of Aeson and Alcimede. Pelias, usurper of the throne of Iolchos, to which Jason was heir, supposed that the latter was dead. He had been forewarned, however, to be on his guard against the man who should appear before him with one of his feet naked. Jason was brought up in secret by the centaur Chiron. When about twenty years of age, an oracle commanded him to repair to the court of Pelias. On his way thither, he found that the river Fimpens, which he was obliged to cross, had overflowed its banks, and he would have been unable to reach the opposite side, had it not been for the assistance afforded him by an old woman. This was Juno. Having thus enabled him to cross the river, while he was in the act of attaching his

sandal to his right foot, Juno resumed her divine appearance, and the son of Aeson was so surprised at this prodigy that he forgot his left sandal, and in that state repaired to the court of Pelias. The rest of the fable is not necessary to the elucidation of the present subject.

Comparing these incidents with the design and occupation of the present figure, we can scarcely be any longer in doubt respecting the name which ought to be assigned to it. It would, at all events, be exceedingly difficult to find a more ingenious explanation, or one which bears a greater appearance of truth.

This statue, which is of Pentelic marble, has been for a long period in France, first in the palace of Versailles, and then in the Napoleon Museum. Formerly, it ornamented the Villa Negroni at Rome. Notwithstanding the numerous restorations which it has undergone, it is still one of the finest statues of antiquity.

PLATE CCXVIII.

Bacchanals.

A. POUSSIN

PAINTED ON CANVAS. HEIGHT THREE FEET SEVEN IN. HEAD
SEVENTEEN, FACE FIFTY-ONE IN. CUBIC.

A PICTURE by the same artist will be afterwards described, entitled the Education of Bacchus. Although the composition of it differs entirely from the present, the subject is so nearly the same, that this picture might, without impropriety, have the same title bestowed on it, or at least, if it was not the artist's intention to repeat the same idea, it must have been his purpose to represent another scene in the infancy of this god.

Fawns and bacchanals, having their heads crowned with vine leaves, are reclining on the grass. One of these bacchanals, composing the group in the foreground, is seated, and playing on a lute. Near her is a young infant, naked, lying on a piece of drapery, and sunk in profound sleep. In the same group, a fawn standing, and holding in his left hand a bunch of grapes, is pouring with his right the liquid which he has just expressed from them into a cup, held by a child. The latter is, no doubt, intended for Bacchus, as he is distinguished from



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DECEPTE.

It belonged to the collection of the king of Sardinia

This artist is well known to have passed a considerable portion of his life in Britain, having had an appointment under Charles I who assigned him apartments in Whitehall. Many pictures, from his pencil, are consequently to be found in this country. A pretty extensive series are preserved in Marlborough House, which once belonged to Charles I and were exposed to sale by Cromwell. He also painted, while in this country, a *Magdalen* and a *Nativity* for the Duke of Buckingham, as well as numerous other pieces. Such subjects as those just mentioned were best adapted to his genius. He tried portrait, but was by no means successful. He was a native of Pisa, (born in 1563,) and it was in consequence of the celebrity he had acquired at Rome and Florence, that he was invited to the Court of Charles I. He died in London in 1647.

PLATE CXXIII

The Grapes of the Land of Promise.

N. POUSSIN

PAINTED ON CANNVAS. HEIGHT THREE FEET EIGHT INCHES.
BREADTH FIVE FEET.

THIS is one of the pictures which Poussin painted for the Duke of Richelieu, representing the four seasons, one of which, namely Winter, (the *Deluge*,) was given in a former plate. The present is designed to represent Autumn, and the subject, as is likewise the case with the other three, is derived from the *Sacred Writings*. It is the episode of the return of the two Israelites, Joshua and Caleb, whom Moses had sent into the land of Canaan to examine it and ascertain its fertility. Among the fruits which they brought with them as a proof of the latter, was a bunch of grapes of such size and weight, that the strength of two men was scarcely sufficient to bear it.

Although so fruitful in former times, this country, which is by turns denominated in the sacred writings, Canaan, Judea, the Land of Promise, the Land of Israel, and the Holy Land, is, in the present day, of a very different character, both owing to the unproductive nature of the soil, and the almost total neglect of agriculture.

Independently of the episode just alluded to, Poussin has introduced all the other most characteristic features of autumn. In one place a young woman is collecting fruit from the trees, in another one of her companions is conveying it home, and, in the distance, a man is employed in felling. The back ground is composed of a rich landscape, watered by a river, hills covered with fruit trees, vineyards, and corn fields, which have already fallen under the sickle and the scythe.

PLATE CXXIII.

Landscape, with Bathers.

GIOVANNI FRANCESCO GRIMALDI,
USUALLY CALLED BOLOGNESE

PAINTED ON COPPER. HEIGHT ONE FOOT. BREADTH
ONE FOOT THREE INCHES SEVEN LINES.

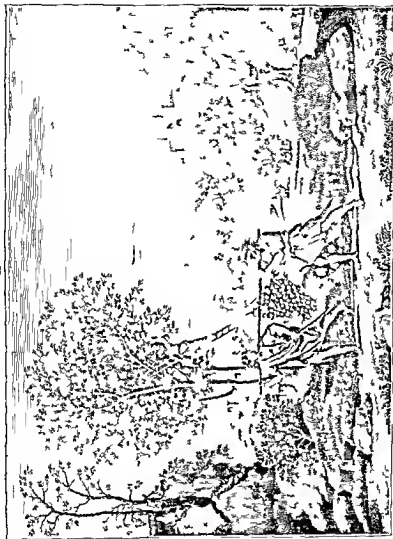
THREE females are represented as having just left the canal where they have been enjoying the pleasures of the bath. The piece of water is shaded by large trees, and the time is towards the close of the day. From the appearance of disorder among them, and the anxiety they shew to resume their dresses, it may be presumed that they are apprehensive of their privacy being intruded upon by some one approaching.

The landscape is of an agreeable character, the trees of a kind well adapted to such a scene, and handsome in their forms, while the leafing is well managed. The water has a great degree of transparency, and is well coloured, but a good deal of mannerism appears in the figures, and the execution is soft.

This painting affords a specimen of the kind of compositions to which this artist was most partial, and in which his greatest excellence lay, others of a somewhat similar character will appear in the sequel. He derived the name by which he is generally known from the place of his birth, being a native of Bologna, born in 1606. His principal instructor in painting was his relation, Annibal Carracci, on leaving whose school he went to Rome, and was employed in the Vatican by Pope Innocent X. and in decorating the churches of that capital. He was tempted to visit France by the liberal offers

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THE 'EAGLE' AND 'THE PRINCE'





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of Cardinal Mazarin, who settled a large pension on him. He remained in Paris several years, and left behind him many proofs of his talents and assiduity in his profession. He then returned to Rome, where he continued to use his pencil till his death, which was caused by dropsy, in 1680. He is said to have been a man of an amiable disposition, and ready to assist those who had fallen into misfortune. In proof of this, the following pleasing anecdote is related by his biographers. A Sicilian gentleman, who had retired from Messina with his daughter during the troubles of that country, was reduced to the misery of wanting bread. As they lived opposite to him, Grimaldi was soon informed of the distressing situation of his neighbours, and in the dusk of the evening, knocking at the Sicilian's door, without making himself known, tossed in a purse of money and withdrew. This benevolence he repeated several times, which raised the Sicilian's curiosity to know his benefactor. Accordingly, planting himself close to the door, he at last seized the opportunity of catching his unknown friend by the coat, and embraced him. Grimaldi, on recovering from his confusion, took the Sicilian and his daughter home to his house, where they remained till the state of affairs changed for the better, and they returned to Messina.

PLATE CXXIV.

St John preaching in the Wilderness.

CARLO MARATTI

PAINTED ON CANVAS. HEIGHT TWO FEET EIGHT INCHES
THREE LINES, BREADTH TWO FEET ELEVEN INCHES.

On a casual view of this painting, almost every connoisseur would be inclined to attribute it to Mola, and assuredly, in so doing, no detraction would be made from its merits. The artist just named was for a long while the disciple and friend of Albano, and his reputation at Rome stood very high. The colour of this picture, the character of the heads, and the aspect of the landscape, certainly partake much of the manner of this esteemed painter, but one familiarly acquainted with Maratti's productions will speedily recognize all his characteristic properties in the group of women and children placed on the second ground of this piece.

This production shews a firmness of drawing and a warmth of colouring which is not met with in Maratti's other works. The composition is excellent, the personages have a noble air, the draperies are well adjusted, and we may thence infer that this picture was executed with all the skill that he could exert, and before he had acquired the high reputation which he soon attained. For it is well known, that after his name was established, his productions betray many marks of carelessness and indifference, as if he felt satisfied with the renown he had already secured. He began by shewing his superiority, and ended in mediocrity. Such was the process in regard to Maratti, and how many examples of this retrograde movement are to be found in the history of the arts!

Many writers have attributed this painting to Mola, and this they have done without specifying the individual they designed, for two painters of that name are known in the arts. They lived at the same epoch, and both of them were artists of merit. Pietro Francesco Mola, a Milanese, was much beloved by the Popes Innocent X. and Alexander VII. but not by Clement VII. as some authors state, for this is physically impossible, since Clement VII. died in 1534, and Mola was born in 1621. He died at the age of forty five, at the very time when Louis XIV. had invited him to the court of France. The other Mola (Giovanni Battista) was a brother of Francis, born in 1620. He received instructions in the school of Albano, whose manner he very successfully followed.

PLATE CXXV.

Christ at the Tomb.

SCHIDONL

PAINTED ON CANVAS. HEIGHT TWO FEET TEN INCHES
BREADTH FIVE FEET ELEVEN INCHES.

THE friends and relations of our Saviour are here represented as having brought his mortal remains to the entrance of a dark cave in a rock, which was to be the place of his sepulture. The body is resting on the edge of the tomb in which it is to be enclosed. Joseph of Arimathea and St John support the upper part of the body, which they are just about to lay

in the tomb Mary Magdalene, bathed in tears, and sunk on her knees, has taken hold of the legs, that she may lend her aid in plying the last duties to her beloved master. The Virgin, another female, and Nicodemus, are spectators of this scene, in which they are unable to take any active part owing to the excess of their grief.

This superb picture belongs to the Academy of Parma, where it is carefully preserved along with the St Jerome of Corregio. It affords a proof that a very powerful effect may be produced by a painting, even when not distinguished for a remarkable degree of purity in design and nobleness of expression. This beautiful work certainly presents some dryness in the contours, and there is little ideal beauty in the heads, and yet it has always passed, and will continue to do so, in the estimation of competent judges, as a production of a very high order. The disposition is fine and skilful, the expression just, the colour full of truth and power, and if we add to these qualities the extreme rarity of paintings by this master, the most celebrated of Corregio's pupils, we will not be surprised at the value set upon it in Italy.

It is on the authority of Malvasia that Watelet, in his Dictionary of Painting, asserts that Schidone was a pupil of the Carracci. If there be any truth in this statement, we cannot avoid believing that his early works have perished, for in such as now exist, attributed to him, it is difficult to observe the least trace of the style of these masters. He began at an early period to imitate the style of Raphael, and still more eagerly that of Corregio. It is easy to observe a blending of these two styles in the frescoes which he executed in the palace of Modena, where he represented, among other subjects, the history of Coriolanus, and an allegory of Harmony. His near approach to the manner of Corregio is remarkably obvious in his figure of St Gemignano bringing an infant to life. Marini speaks in terms of high commendation of the similarity of his style to that of his distinguished master, and every observer has since remarked it in all his other works. Scannelli, who wrote upwards of forty years after Schidone's death, ascribes the same merit to him, but he thinks that he would have possessed it in a much higher degree if he had been more practised, and proceeded on more secure principles.

Schidone's large pictures, as has been already intimated, are extremely rare. Besides that described

above, scarcely any others exist, save two Nativities at Loretto, a Pietà in the Academy at Parma, and the Conception, in St Francesco, at Piacenza. Holy Families, and devotional pictures from his pencil, are of more frequent occurrence. One of these will be represented hereafter, and another existed in the collection of the Duke of Orleans, in which the Virgin is teaching Christ to read. Still, however, they are accounted valuable acquisitions for picture galleries. Tiraboschi mentions one which was sold for four thousand crowns. Naples is richest in the works of this artist. All those which he painted for Rannucio, duke of Modena, his patron, were conveyed to that place along with the other contents of the Farnese Gallery. This artist died young, and wrought little, which sufficiently accounts for the rarity of his productions. He became addicted to gaming, and the loss of a large sum in one night affected him so much, that it occasioned his death. This event happened in 1616. He was born at Modena in 1560.

PLATE CXXV.

St Romualdo and his Disciples.

ANDREA SACCHI

PAINTED ON CANVAS. HEIGHT NINE FEET NINE INCHES SIX LINES,
BREADTH FIVE FEET SEVEN INCHES FOUR LINES.

THE painter has chosen as the scene of the event he wished to represent, a desert in Tuscany, named Carraldoli, situate among the valleys of the Apennines, on the confines of the Florentine state. St Romualdo is seated at the foot of an oak, and is addressing five of his disciples, who seem to be listening to what he says with the most profound attention. Two of them are seated in front of him, a third is standing and leaning upon a staff, a fourth, placed behind the latter, inclines his head a little to one side, that he may have a better view of the saint, while the fifth raises his eyes towards heaven, and seems to be in a kind of rapture. A kind of mysterious ladder, something like that seen by Jacob, appears in the background, which monks of the order of Camaldules, of which Romualdo was the founder, are ascending. It may be presumed that the painter wished to represent the instant when the

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saint was relating to his auditors a vision which had appeared to him of a ladder with its foot on the earth and the top reaching to heaven, by which his followers ascended to everlasting happiness.

This explanation will immediately shew in what respects this composition is erroneous. St Romualdo's vision, which could appear to him only in a trance or during sleep, must necessarily have disappeared, since he is employed in giving an account of it, and neither he nor his followers are paying any attention to the fantastical scene which the painter has placed in the distance. It was a fault in Sacchi not to perceive that this inadvertency destroyed the unity of time and action, which ought to be as strictly adhered to by the painter as by the poet. The numerous pictures in which artists have represented the ladder which appeared to Jacob, offer no such anachronism, for they all represent the patriarch as in a deep sleep, and no violence is, therefore, done either to reason or probability, because the representation refers to the very time when the occurrence takes place. It may be remarked, moreover, that such a method as that which Sacchi has employed to explain to the spectator the subject of Romualdo's discourse to his followers, is altogether clumsy and incongruous. It is not, perhaps, so ridiculous as the practice, which prevailed in the infancy of the art, of inscribing on a scroll the words which the painter wished to put in the mouth of his characters, but it approaches so closely to it in intention, that Sacchi may be blamed for again introducing a kind of barbarism into the art from which it was thought to have been freed.

Authors are not agreed respecting this vision of St Romualdo. Mr Baillet makes no mention of it in his work, but this is not the place to enter into a discussion about its nature and occurrence. It is enough to say, that Andrea Sacchi, in this piece, has devoted his pencil to the celebrated founder of an order which, at a very recent period, was widely spread over Italy. He was a native of Ravenna, and flourished towards the close of the tenth century, the period when most of the celebrated founders of different orders made their appearance. He was born in 956, and died in 1027,—devoting the whole of his life to apostolical labours, which were rendered more difficult by the irregularities of his own followers than by any opposition made by others to the strict vows which his piety induced him to form.

This picture has long enjoyed an extraordinary

degree of reputation in Italy. It is mentioned in many of the Guides and Itineraries of Rome as one of the four most valuable pictures which the capital of the arts possessed. When, however, it was taken to France by Buonaparte, its merits were by no means estimated so highly. Its design and execution were thought to violate the principles of good taste, and Andrea Sacchi was asserted to be the chief of a school generally liable to this objection, and from the existence of which we may date the decline of the Roman school. Andrea Sacchi is said to have had a similar influence on the school just named to that which Le Moine exercised on the art in France. Both of them were men of great talents, but their example had a most unfavourable effect on the state of painting in their respective countries.

This picture is now in the Church of the Carmalites at Rome, for which it was originally designed as a decoration for the high altar.

PLATE XXXVII.

St Bruno in the Desert.

PIETRO FRANCESCO MOLA

PAINTED ON CANVAS. HEIGHT THREE FEET,
BREADTH TWO FEET TWO INCHES.

THE incident in the life of St Bruno which furnished Mola with the subject of this picture, does not appear to be known. Such writers as give the history of this saint make no mention of the vision here represented. The painter has supposed that this pious monk, having retired into a desert, where he devoted himself to meditation, is suddenly roused from his devotional abstraction by the appearance of a glory of angels and cherubim. The rapture into which he is thrown by such a visitation is extremely well expressed, and the attitude is no less just. The objects upon which he has been meditating are lying beside him, and he is looking towards the glory, whose splendour is such that his eyes can scarcely gaze upon it.

The situation in which this scene takes place is wild and uncultivated, but it does not recall to our fancy the dismal and profound solitude of the Chartreuse de Grenoble. From the warmth of the

shies, it may be presumed that Mola conceived the incident as happening in Calabria, where St Bruno is known to have lived for some years.

This painter was a skilful colourist, and this excellence is finely exemplified in the present picture. It has been for a long period in possession of the French nation, and has been engraved by Gilles Rousselet.

PLATE CCXVIII.

Melpomene—Statue.

THIS statue is of colossal dimensions, the height being about twelve feet. The name which it bears is a sufficient proof that it was designed for the decoration of some theatre, and it is a general opinion that it belonged to the theatre of Pompey. It is certain that it was discovered on the site of that building, when the palace of Cardinal Riario, after the design of Bramante, was erected. It remained for many years in the court of that palace, which subsequently became the dwelling of the apostolical chancellors. Pius V ordered it to be restored, and conveyed to the Vatican. It had not originally the mask of Hercules now seen in the right hand, this is an addition of the restorer's. These details are mentioned by Visconti.

It is one of the most massive statues which has been transmitted from the ancients. The figure wears the same kind of vestment and cincture as the Melpomene represented in the bas-relief called the Tomb of the Muses. (See Plate III vol 1.) But she has in addition a mantle over the shoulders, which is attached in a very elegant manner to the cincture of her robe.

Visconti admires the talent with which the sculptor of such a gigantic statue has impressed so much grace, sentiment, and dignity, on the head of this figure.

The proportions of this figure, which there is no doubt was not the only one of the same kind in the edifice where it was placed, are calculated to give us a very lofty conception of the extent and magnificence of the ancient theatres. Their size must have been very great, otherwise such a colossal figure would not have been in harmony with the rest of the edifice.

PLATE CCXIX.

View of a market place in a Dutch town.

VANDER HEYDEN

PAINTED ON WOOD HEIGHT, ONE FOOT SIX INCHES,
BREADTH, ONE FOOT ELEVEN INCHES

THIS esteemed landscape painter, who was formerly mentioned as remarkable for the indefatigable labour which he bestowed on the most minute details of the scene he represented, even to the position of the stones in buildings, the rents in the bricks, the spaces between the tiles and shingles, their perspective diminution, &c. has here depicted one of those extensive open spaces frequently met with in the towns of Belgium and Holland. A large house occupies the front, which appears, from a sign hanging on the wall, to be an inn. A kind of shed, covered with boards, leans against the wall of this building, and the back ground of the picture is enriched by a large church. Two towers, surmounted by weathercocks, decorate its front, and pretty houses, shaded by trees, complete the elegance of this composition, over which the eye wanders with pleasure.

The figures, which are highly spirited, are by Adriaen Vandervelde, who often united his talents to those of Vander Heyden.

This picture is preserved in the Hague gallery.

PLATE CCXX.

Rural Life.

DOMENICO TETI

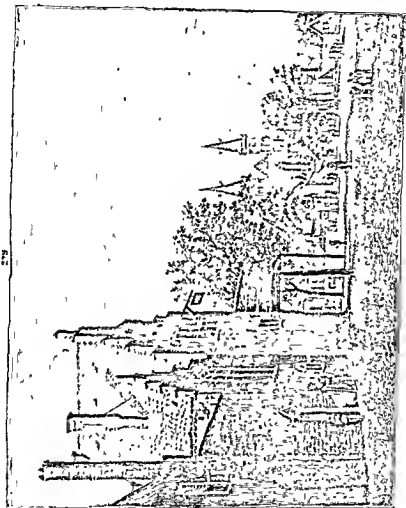
PAINTED ON WOOD HEIGHT TWO FEET SEVEN INCHES,
BREADTH, TWO FEET ONE INCH

THIS picture represents a woman seated at the foot of a tree diligently employed with her distaff. Two children are playing near her. In the background a man is seen guiding a plough, of that awkward and primitive form which may be met with, even in the present day, in certain parts of the Continent. Inaccuracy of design, but judicious composition and admirable colouring, are the properties which a critic will first remark in this



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MARKET PLACE OF A DUTCH TOWN.



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A VAN OCTADE

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BOORS DRINKING AND CHEERING

A STAG HUNT



picture, and these may be said to be the defects and merits of most of the pictures which have been produced by this artist.

The painter has executed two copies of this work, one of which was in the cabinet of the Duke of Orleans, under the much more appropriate title of *The Spinner*, the other in the possession of M. Le Due de Tillard.

That described above has been long in the collection of the kings of France, and now belongs to the Louvre collection. It has been engraved by Gerard Jean Baptiste Scottin, and more recently by Simon Thomassin.

It is died young, and it is lamentable to add that his premature death was occasioned by intemperance habits. The picture represented on Plate CCXXX is the only one of his productions which it will be in our power to describe to our readers. His style approaches nearest to that of Julio Romano, and his subjects are, for the most part, taken from New Testament history. Several of them are in the Chiusini palace at Florence, others in the academy of painting at Mantua. He first received instructions from Ludovico Cigoli, and subsequently, on his removal to Mantua, was appointed principal painter to Cardinal Gonzaga. His colouring is very forcible, yet mellow, and the figures happily designed and animated. He was born at Rome in 1569, and died at Venice in 1624.

PLATE CCXXX.

Boors Drinking and Smoking.

A. V. OSTADT.

PAINTED ON WAX. HIGHEST ONE FOOT ONE INCH FIFTEENTH CORN.

THE ordinary frequenters of a *guinegette*, or village ale-house, have profited by the fine weather, and are holding their meeting which usually takes place within doors, under an extensive vine trellis. The latter is lofty and dense, shading the front of the house with its sloots and foliage. In the foreground, a villager is seated with a pipe in his hand, and is in the act of taking a glass of liquor from another man wearing a short mantle, and holding a

pewter jug, who seems to have risen to present it to him. A little further back, a fat old female is seated on a chair, with one of her arms resting on the back of it, and the other lying on the table, conversing with a man on the other side of the table, who has just taken his pipe from his mouth to reply to her. Two other men, younger than the rest, seem to be taking a part in the conversation. On the left of the picture, a man playing on a bagpipe is amusing two women standing at a half open window, near them is a boy seated among grass. In the back ground, under a rude wooden shed, a man and a woman are standing, looking at a drunken fellow with a "big belled bottle" at his mouth. Still further in the distance, another person is seen with his back towards the spectator entering a thicket of low wood.

Forms, benches, a wooden table, linen bag up to dry on a rope, firm implements broken and scattered about, &c. form the furniture and accessories of this scene of rustic enjoyment.

Although this is a fine picture, of a striking and agreeable effect, it does not belong to the best period of the author's life. It was brought to France as part of the fruit of the conquests of 1806, but it was restored to its proper owners in 1815.

PLATE CCXXXII.

A Stag Hunt.

PHILIP WOUVERMANS.

PAINTED ON COPPER. HIGHEST ELEVEN INCHES. BREADTH ONE FOOT FOUR INCHES SIX LINES.

ALL the works of this famous painter are delightful, but that represented on Plate CCXXXII is more remarkable than many of them for the delicacy and finish of its execution. The subject is one which Wouvermans took pleasure in treating of, for he has made several repetitions, and all of them are admirable. Most of the others are of much larger dimensions than the present, but it may be affirmed that scarcely any of them are so perfect. Here all is activity and motion. The stag has rushed into the river, and is just about to be struck. The whole field are arriving in rapid



DEATH OF THE CANON DIOCLETIAN.



2^D ERYNO CLOTHED IN THE DRESS OF HIS GIVER



EDUCATION OF PROMETHEUS

PLATE CXXXIV.

St Bruno presenting the Dress of his Order to some of his Disciples.*

LE SUCUR.

PAINTED ON WOOD, AND TRANSFERRED TO CANTASS. HEIGHT SIX FEET, BREADTH FOUR FEET.

THE present is another of the series illustrating the life of St Bruno, and stands as fourteenth in the natural order. He is represented in the robe appropriated to the celebration of mass, and is in the act of presenting a dress of the order of Cirithusians to a novice. The latter is on his knees before him, and is receiving with humility the robe which sets him apart to a monastic life for the remainder of his days. One of the individuals introduced to witness the ceremony, may be supposed to be intended for the father of the novice. He seems to regret the engagement his son is in the act of forming to renounce the world, while another person appears to be trying to convince him that he ought, on the contrary, to congratulate himself on account of the pious resolution of his son, and to be explaining to him the happiness of a life devoted to religion. By the side of the altar there is a Cirithus in monk, contemplating the devotion of the young novice with admiration, and another, holding in his hand the book of the Evangelists, on which he has pronounced his vows, is looking towards him with affectionate interest.

By the nobleness of its composition, truth of attitudes, and devotional sentiment of the different actors in this scene, it is rendered by no means one of the least interesting of those devoted to the subject of St Bruno's life.

PLATE CXXXV.

Education of Bacchus.

N. POUSSIN

PAINTED ON CANVAS. HEIGHT THREE FEET EIGHT INCHES. BREADTH SIX FEET EIGHT INCHES.

THIS is one of the numerous pieces which Poussin devoted to the representation of Bacchanalian scenes,

* The title of this picture as given above differs somewhat from that engraved on the plate. When any discrepancy of this kind occurs, the designation in the text will be found to be the more accurate.

most of which have enjoyed great celebrity. It represents a young infant supported by a Faun, quenching his thirst with the juice of the grape, which a Satyr is expressing with his hand into a cup. A huntress, or forest nymph, with a bow at her shoulder, and leaning upon a thyrsus, is contemplating this scene. In the front is a bacchante who has yielded to the influence of wine, and thrown herself down on an ample drapery, where she has fallen asleep. A young child, likewise asleep, is resting on her bosom. By her side there is another child holding a goat, which is struggling to escape. On a more remote ground, two other young children, crowned with vine leaves, are embracing each other. In the back ground a young man is seen with his back resting on a tree, playing on a pipe, to which a female seated near him appears to be listening.

It has been generally affirmed that Poussin, in this piece, wished to represent the education of Bacchus. Others have questioned this opinion, and certainly, whether we place the scene of the early years of the son of Jupiter and Semele at Naxos or at Mezarus, in the Isle of Fobara, or that of Naxos, it will be difficult to recognize the characteristics of his infancy in the present picture. Bacchus is said to have been suckled by his aunt, Ino, from the fountains of Juno, and to have been brought up by the Hours, the Nymphs, and Hyades. Some are disposed to think that it is the pleasures of the god of gardens that the artist wished to paint, but this explanation differs but little from that most generally adhered to, since in the Iliaid and Dionysiac ceremonies consecrated to Bacchus, the Philophores sung obscene hymns called *Phallica*, and thus the pleasures of the god of gardens formed part of the worship rendered to Bacchus. Whatever opinion may be adopted respecting Poussin's intention, it is obvious that he has brought together, in this picture, a great number of the emblems that have reference to Bacchus. The oaks, firs, vines, &c., with which he has decorated his landscape, were all among the trees consecrated to that god. The goat is the animal that was sacrificed to him, the Fauns, Satyrs, or Sileni, indicate the gods of a secondary order who composed his court, and the bacchante is the image of those who followed him to the conquest of India. Finally, the young man, playing on the pipe, intimates that we owe to him the first school of music.

This picture deserves high praise, considering it

merely as a work of art. Viewed as conveying a moral lesson, which it was no doubt intended by the painter to do, there is, perhaps, too much obscurity in developing the thought, but on considering it attentively, the following seem to have been his intentions. The Fun and Satyr, who seem to be taking such delight in intoxicating the child, is an allegory of the dangers to which man is exposed, when his infancy is abandoned to the direction of the corrupt and depraved. What are the consequences of such an education? His first years are spent in the apathetic repose of ignorance, indicated by the infant sleeping on a bacchante, or in other puerile afflictions, as expressed by the actions of the other children introduced. In more advanced age, exhausted and brutalized by the intoxication of the passions, he throws off all the restraints of modesty, like the bacchante in the present scene, he neglects the faculties of his mind, and the affections of his heart, as she is neglecting the adornment of her person; finally, his existence is like a profound sleep, which renders him insensible to every thing that is generous and praise worthy. In still further prosecution of this moral sentiment, Poussin has removed from the rural situation where this allegorical scene takes place, every trace of building or of cultivation, to intimate that the arts and sciences, and other interests of society, have nothing to expect from a being brought up in such a manner as this, that he allows every thing to remain unimproved around him, or, at best, like the man playing on the pipe, betrays himself to trivial amusements. If such were Poussin's intentions, they certainly merit approbation, but it is to be feared that few will take the trouble to look for what is so obscurely expressed, and see nothing in this picture but one of those scenes of licentiousness, debauchery, and indecency, the contemplation of which has the very opposite effect to that which the painter is alleged to have had in view.

With regard to expression, no one could better than Poussin the art of giving a character to these fanciful creations of Pagan mythology, no one could more happily express that unalterable quiet, smiling vivacity, and divine vigour, which no pleasure could pall, and no indulgence fatigue.

PLATE CXXXVI.

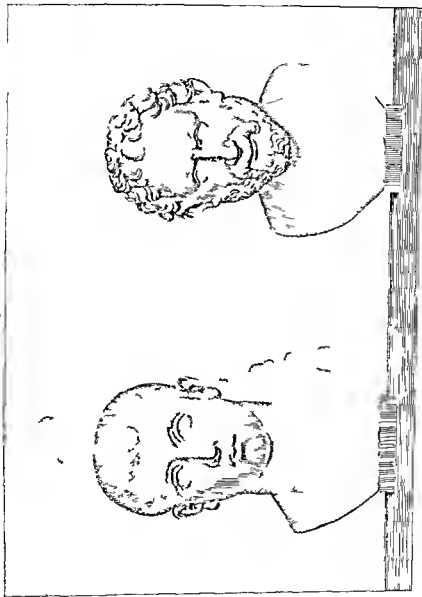
Alexander Severus and Demosthenes.

TWO BUSTS

THESE two busts are of great value from their perfect preservation, purity of design, and the supposed perfection of the resemblance.

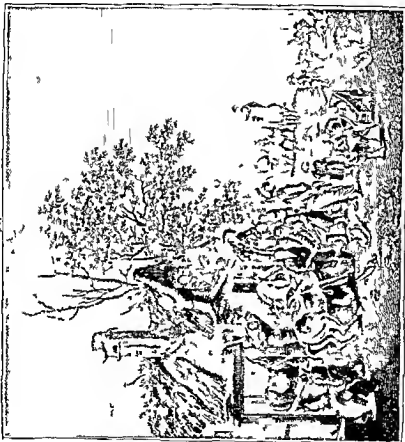
The younger of the two represents the emperor Alexander Severus,—a fact of which there is no room to entertain any doubt, from the perfect resemblance which it bears to the authentic portraits of this prince, engraved on the medals of his reign which have reached our times.

Marcus Aurelius Alexander Severus was a physician, and born at Arco in 208. He was the son of Geta Severus, and of Mamma. The infamous Heliogabalus took a fancy for him, and adopted him, and it was from this monster that he received the surname of Alexander. He paid dearly in the end for the favours thus bestowed on him. Heliogabalus wished to find in the young Caesar a servile imitator of all his extravagances. Severus, naturally of an elevated and virtuous mind, and having his good qualities strengthened by a careful course of education, refused to submit in this particular to the wishes of his adopted father. Heliogabalus resolved to take revenge by accomplishing his death, but the love which the soldiery entertained for Severus, made him hesitate about committing this crime. Heliogabalus perished by the dagger of an assassin, and Alexander succeeded to the empire in 212, at the age of fourteen. His youth was forgotten, in admiration of his prudence, firmness, and courage. Unhappily for the Roman empire, now suffering from the preposterous folly of some of Alexander's predecessors, he reigned only thirteen years, but this short period was marked by an enlightened regard for the arts and sciences, by wise laws, useful reforms, a constant adherence to justice, a liberal toleration, true courage, and important victories. He re-established strict discipline in the army, and was not, on that account, less beloved by the soldiers, because he took care at the same time anxiously to provide for their wants and comfort. When men of learning, and artists, failed to court



ALEXANDER SEVERUS

ALEXANDER THE GREAT



Besides the engraving now published, another has been executed by Duret, under the title of *Le Marechal de Campagne*. This picture was claimed from the French in 1815, but no mention is made, that we have noticed, of the price to which it was conveyed.

PLATE CXXXVII

Forges of Vulcan.

BAS-RELIEF

THE following is very nearly the explanation given by Visconti of this bas-relief, which has, for a long period, been in the Parisian collection of Sculpture.

ÆCyclops is presenting to Vulcan a shield, destined for Æneis. The countenance of the god is grave and majestic. The work is very nearly completed, and is by far the most celebrated that has been produced by his forges. The sword and cuirass, which form part of the hero's armour, are already suspended on the walls of the work-shop. Other Cyclopes, to which the sculptor has given the figure and attitudes of Sikni and Taunts, are preparing greaves to cover the legs. Cupid, who has been watching the work executing for his brother, is partly concealed behind a door, and amusing himself by carrying off the bonnet of an old Cyclops.

Visconti considers this bas-relief as one of great interest.

PLATE CXXXVIII

Paris and Cænone.

VANDER WERT.

PAINTED IN OIL. HEIGHT FIFTY-ONE LINES.
BREADTH ELEVEN LINES.

CÆNONE, one of the nymphs of Mount Ida, was produced by the river Cebrenus in Phrygia. Apollo took her under his protection, and from him she received the gifts of foretelling future events and curing diseases,—precious endowments, doubtless, but which, nevertheless, were unable to ward off the misfortunes which destiny had in reserve for her.

She conceived a most violent passion for Paris, to whom she was at last united in marriage, and

gave birth to a son of rare beauty, who was named *Corinthus*. The inconstant Paris some time afterwards resolved to visit Greece. In vain Cænone tried to dissuade him from this design, and foretold the inevitable evils that would follow; she even declared that he would become the victim of that famous war of which he was the principal cause, and that, when wounded in the contest, he would be obliged to have recourse to her skill for a cure. Nothing could divert Paris from his purpose. Laid by his important duties, he visited the shores of Greece—obtained the affections of the wife of Menelaus—carried her off,—and threw the whole world into commotion. Incensed at this outrage on the part of her perfidious husband, Cænone abandoned herself to the utmost fury, and with a view to revenge, sent her son *Corinthus* along with the Grecian princes, to induce them to carry the war to the very walls of Troy. Some pretend that *Corinthus* was instructed to introduce himself to Helen, in the hope that his beauty might render her inconstant, and in this the expectation of the unfortunate mother was not disappointed. Helen was so sensible of the attractions of *Corinthus*, that Paris slew him out of jealousy, without knowing who he was,—thus adding the crime of infanticide to that of adultery.

When wounded by *Philoctetes* at the siege of Troy, he remembered the prediction of Cænone, and caused himself to be transported to Mount Ida, to implore the aid of a spouse whom he had so cruelly abandoned. In the warmth of her resentment, she refused to assist him, and he soon died in despair. She soon, however, relented, and became desirous to restore Paris, but it was now too late, and in the excess of her grief she threw herself into the funeral pile which was kindled to consume the body of her husband.

It is not easy to see how the painter of this piece could have produced a less interesting scene relating to persons invested with so many poetical associations. Among the multitude of affecting and tragic incidents which mark the life of Paris and Cænone, he seems, from choice, to have selected one least adapted to give scope to the mind of genius. Nothing can be colder than this production, and regarding it merely as representing a female listening to her lover, it may be applied to any personages whatever.

They are seated in a solitary place, and seem talking quietly together. About what? Their own happiness, probably. It may be presumed that the

conversation is languishing, for Paris holds a flute, on which he is about to play to relieve the tedium of the interview. The river Cebrenus appears to spring from the bottom of a tomb, on which garlands and flowers have been placed by Paris and Aeneas. Whose ashes can it enclose, that they should take such interest in its decoration? The obscurity of this and other circumstances is justly deserving of censure.

How deficient in beauty, besides, and how commonplace, are these two figures! Can this be Paris whom the three goddesses selected as judge—whose seductive charms disturbed the peace of nymphs and queens—whose successful amours cost so much blood both to Greece and Asia,—and whose name cannot even now be pronounced without suggesting the image of all that is most perfect in manly beauty! His partner is alike deficient in grace and dignity. The beautiful manner in which this picture is finished, is the only quality which can obtain commendation.

It belonged to the collection of the king of Sardinia, was brought to France by the army of Italy, and is now in the gallery at Turin. It is signed thus: *ONE" A V WERFF F*

PLATE CCL.

Pittacus, and Zeno the Stoic.

TWO HERMES

We are informed by Vasari, that an unique medal in the cabinet of the Royal Library at Paris, has

enabled him to recognize in one of these hermes, Pittacus of Mytilene, a town of Lesbos. This excellent man, one of the seven sages of Greece, joined himself to the exiles under the guidance of Alcibiades, the famous lyric poet, and in concert with them, succeeded in expelling the tyrant by whom they were oppressed.

The other hermes represents Zeno, the chief of the Stoics. He was a native of the town of Citia, in the island of Cyprus. Having been engaged in commercial pursuits in his youth, he was shipwrecked at the entrance of the Piræus, to which he was conveying Phœnician purple. Chagrined at his loss, he retired to Athens, where he happened to read a work of Xenophon, which delighted him much. On asking where the persons mentioned by Xenophon were to be found, some one pointed out to him Crates the Cynic, who happened to pass at the moment. Zeno followed him, and became his pupil.

After having studied ten years under Crates, he spent other ten years with Stilpo of Megara, Xenocrates, and Polemon, and then established a new sect in Athens. His reputation was not in extending to the remotest parts of Greece he became, in a short period, the most gushed of the philosophers of that age. He usually taught in a gallery, his school was called Stoics, from a Greek word which signifies a porch.

These two hermes, which we consider the person formerly in the

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